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French Scene-Painting.

The scene-painter's art is a more curious one than is generally imagined, and it has been carried, probably, to its highest degree of perfection at Paris, the great centre for all that pertains to theatrical art. Let us take a peep into Rubé and Chaperon's studio, where many of the best scenes are painted and out of which have come several of those used in Marion Delorme, which has just been revived at the Porte Saint Martin. The space required for the large scenes of the Grand Opera and the principal theatres has forced the artists to have their studio where land is moderately reasonable in price, and they have established themselves at Vilette, a quarter of Paris far away from the theatres for which they work. There they have had built several vast sheds, covering many thousand feet of ground, and there they employ twenty or thirty young artists, some of whom will later on succeed their masters and see their names mentioned with the eulogies that are now discerned to those of Messrs. Rubé, Chaperon, Lavastre, Robecchi and the rest. These young artists gain from twenty to sixty cents an hour, according to their merits.

A scene is not such a simple thing as is generally supposed to be, and before it is presented to the public it passes through several phases and changes. After the piece is read the scene-painter makes a water-color or gouache sketch upon which he groups the personages of the principal scene. This first sketch is submitted to the manager and author, who approve it as it is or suggest whatever change they desire. Then the artist proceeds to the plantation of the scene. Upon a plan, which represents the stage floor exactly, he traces the place for the portants, the praticables and the canvas at the back. The portants are the upright frames that sustain the scenes, and the praticables are scenes that have doors or windows through which the personages of the piece must pass. After thus having marked the general arrangement of his work, the painter makes a card-board model of the scene on a reduced scale. This model is then shown to the manager, who indicates the alterations to be made, if any. Then upon some large sheets of paper called measures the decorator carefully determines his perspective and sends to the stage carpenter the exact dimensions of the different frames needed. The carpenter makes the frames and puts on the coarse canvas, which is thoroughly sized.

The real work of the artist now begins. First, he fixes with a black line the silhouette of the pieces of the scene and then sends it back to the carpenter, who cuts out the wood according to the traces. The painter next makes a detailed design of the whole scene with a strong ink that reappears through all the different coats of color. After that the work is divided among his assistants. The scenes are spread out on the floor of the studio and the painters, in list shoes, go with a rapid step from the row of paint-pots to the spot where they work, trampling upon skies, running over clouds and climbing cathedral walls. When the canvases are a hundred feet wide, as is sometimes the case, the work is very fatiguing.

It takes from two to three weeks for a painter to finish a scene, and as some of the Grand Opera scenes have a volume of six thousand feet, it will readily be conceived that considerable time is needed to cover a like surface with color. The scenery for a grand opera or a fairy piece usually costs about twelve thousand dollars. Landscape scenery costs less than architectural decoration. Theoretically, a well painted scene ought to last forty years without being worn; unfortunately most of the Parisian stages are so small that there is not space enough to store the scenes of all the pieces. Consequently, the theatres have storerooms more or less distant, and the continued moving of the scenery from the theatre to the storehouse soon damages the material. At the end of ten years the Grand Opera scenery is unfit for use.

For the scenery, as for the rest of the theatrical representation, it is the manager who takes the greatest part of the initiative and who has the largest share of responsibility. All authors are not like M. Sardou, who regulates all the smallest particulars of his pieces, and for a little would take the brush out of the decorator's hands. The most of them have only a few and not very precise ideas about the details, which the manager is to develop. The late Emile Perrin, director of the Comédie-Française, was

a very clever man at stage-setting. One evening he sent for M. Chaperon. When the artist arrived at the theatre M. Perrin was just going out. He hurried M. Chaperon into his carriage and they started off across the Seine. The carriage stopped on the quay near the Pont des Arts. "Look," said M. Perrin, in pointing at the row of gas lamps and the old houses that line the quay: "Can you paint me that scene?" The artist replied that he could if he were not obliged to represent the people passing to and fro at the back. "Well, make it," said M. Perrin. And the result of this consultation was the fine scene which is so much remarked in Jean de Thommeray.

Some persons imagine that the scene-painter's art is entirely made up of "dodges" and sleight-of-hand. M. Lavastre, one of the leading Parisian decorators, declares that this idea is a great error. Scene-painters, he says

vary a little. Thus the yellows grow white, the greens become brighter, while the violets, on the contrary, appear dim. There are little difficulties that the man who knows his trade will easily get over, but to paint a really fine scene he must have, according to M. Lavastre, one thing more—the spark that makes the artist.

The Soul of Music.

The operas and concerts given in this city are for the most part very creditable to the conductor, the band and the soloists, but not so to the audience, which, fashion and "culture" to the contrary, would evidently enjoy a variety or minstrel show much more than the feast of good music well performed, but offered to a crude taste that would rather bathe in garbage than feed on ambrosia. What bored faces one sees all about on these occasions; what looks of forced enjoyment!

"costume" three times in one concert. The great master, Rossini, used to say that "it takes a hundred things to make a singer, and ninety-nine are 'voice';" but for our audiences he would have said ninety-nine and seven eighths are "dress." Comes a pianist on the stage, the first verdict is, "Oh, ain't he sweet, just lovely;" or "My, what a guy! He looks just like old Methuselah," and let "old Methuselah" play like unto Saint Cecilia herself, his talent counts for nothing beside the romantic looking rival who "parts his hair in the wavy middle of his forehead" and skirmishes up and down the keys like a bundle of fire-crackers on the Fourth of July.

Music is this country and in England, is fostered by callow girls and cranky old men who have need of a hobby. Just at present it is the fashion to admire the dreary complexities of the modern German school. Each amateur might exclaim, "I do it, but I don't

Until some composer arises who will give us this kind of music we shall remain in our present state of musical indifference. At present we are emphatically a non-musical people. We pretend to like profound music, but we don't; we are frauds all, musically. And the gushing girls who dole on the pretty pianist with his hair parted in the middle, or croon the "costume" of the prima donna instead of her voice and style, are the only honest people after all. But we have music enough in jocosity for all that;—only we want a little melody as well. Melody is the soul of music; harmony the body that clothes the soul. The modern German school gives us melody without the soul; and we don't relish it. We like bedazzled and puffed up in our krook. Why did Orpheus succeed and The Taming of the Shrew fail? in the National Opera? Because the first is full of melody, the second bare of tone. Why do we not joy Mozart and Beethoven and Wagner? In relief Goetz, Wagner, etc. The old Masters and Beethoven are full of melodic phrases, while the others are only musical solvents. There will be no American school of music. It would not must be a school of imitation. And our composers, if ever they appear, must do as Handel did with the organ, and hang it out of the window to give it air.

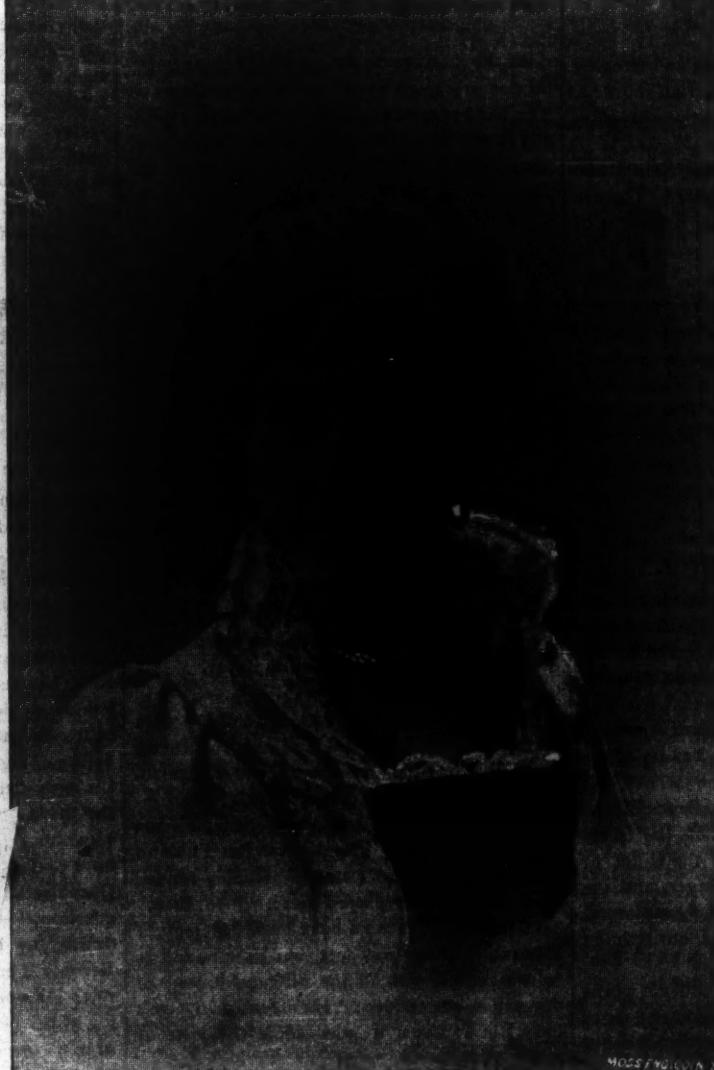
Does any one pretend that our national strains that now pass for music, are in the hearts of the people like "Home Sweet Home" or "Leve le Roi"? or in the dislocated modulations of a "fiddler" who ever ring in the tones with "L'Amour, l'Amour," or Mozart's "Voi che sapete" in the mass of musical noise? No, it is not in the intricate and profound system of the modern uncaptivators, nor in the "new" in the melody if it be in the "old" that we find. And the reason is that the soul of music is built not for imitation, but for originality of the personal expression. There is no art that merely aims at pleasing the trained and technically trained ear, but must have a weird language known only to its author. "not understood by the multitude of no more use to humanity than the dead and sacred Pall or the tongue of Moses." Therefore we are justified in clinging to the beauty that appeals to the average mind, the truly valuable one, and that is to be found upon as mere Worcestershire sauce and Chutney.

Let the Ground Be Broken.

It would seem as if the time had arrived—if it may not in fact be nearly past—to establish the bulwarks of American nationality. Deeply in the soil and firmly on strengthening foundations must the monuments of our home-born strength be raised. Corresponding floods of incoming elements and agencies have threatened to wash away many American strengths and to supersede the indigenous element of the country with alien influences and conditions. On what supports may we raise our structure? In the first place, we have surely on the organic life and framework of our institutions. These constitute the walls of our abiding-place. The open, indomitable spirit must be furnished by Art, Science, Literature indigenous to our natural surroundings. Pictures which appeal to national sentiment; statuary and architecture which strike the eye as of kindred to the earth where they stand.

But above all and most of all must the Drama, Music and Literature of the people be surcharged with the atmosphere of our country. It would seem to be the destiny of America to re-enact all the pageants of the Old World; at first literally, perhaps, in an imitative spirit, then idealized and ennobled. We can fancy Tragedy assuming the robes of a free Republic, stately, simple and majestic; and Opera taking on the colors of our landscapes and the carolling voices germane to our streams and forests. And shibboleth may we not hope we are now tending? Our drama, in many respects crude and unshapely, begins to be permeated by the thoughts and feelings of our vast communities. Opera was marched forth with the national standard unfurled, and asks only for time and management to take the field of music and lyric literature in force, and to present a happy union, it may be hoped, of culture and ruddy strength, altogether fresh and new to opera.

Finally, we avow that we shall have no foothold in Art, Literature or Drama, lyric and otherwise, until we have secured an organic nationality in our productions, having roots in the soil, its branches and fruit in the social, civic, geographical and historical environments.



FANNY GILLETTE.

are the same as other artists. Their aim is to imitate nature as perfectly as possible. Stage architecture is rigorously studied, and a builder could construct from the plans with very little trouble. When M. Lavastre made the scenery for the fourth act of Gounod's Polyeucte he simply reduced the Colosseum of Rome mathematically. Stage perspective is the same as any other, and all the scene-painter's skill consists in avoiding certain difficulties that are insolvable for him. The scenic artist takes for his starting point a spectator placed in the centre of the parquet, and it is for him that he calculates all his tableaux. The colors used by the scene decorator are the same as those used by everybody; the only difference is that he paints with sizing and employs means similar to those of fresco, seeking, above all, effect. Experience has shown that in drying the scene-painter's colors change their tone according to fixed rules, and that by gaslight the values

How plainly it is to be seen that spleen has asserted its rule over the Anglo-Saxon mind, and that classical music irritates it almost beyond endurance. It is refreshing to see a blue-eyed, golden-haired nymph pretending to listen to a movement of Beethoven or Schumann, and then turning to her companion with the acute criticism, "Ain't it just too sweet?" When the composer has been pouring out his lurid mind in the deepest mazes of counterpoint. How instructive to hear a tilted nose curl as a great prima donna concludes a service of song that has cost her years of study, and has called upon the full extent of her grand voice and genius to render worthily, and a voice proceed therefrom, saying, "My! ain't she homely, and La! what a costoom—why, she's a perfect fright." Voice, talent, go for little or nothing. 'Tis the dress that strikes home. Emma Thursby knew what she was about when she changed her

like it." There they sit, bored to death, longing for a bit of tune, but afraid to own that all the intertwined cacophony that now-a-days passes for harmony, is a language as foreign to their ears and souls as Chinese or Arabic. We live too free and fresh a life to relish the overspiced art that serves as an outlet to German intellects, cabinined, cribbed, confined by an autocratic government. We have too many roads in life open to all to give the technical study necessary to the picking out of plums from masses of duff; we have other fish to fry. The music of the future must, with us, be melodious, fresh and fragrant as our woods. We don't want to sit, beer-bound and tobacco-dazed, listening to the duelas y quebrantes, the gripes and grumblings of a brain that, repressed in all objects of manly ambition, is fain to vent its energy on strange, discordant sounds and call them music. We are a free people, and our music must be free as we are.

THE NEW YORK MIRROR.

At the Theatres.



Mme. Modjeska began the second week of her engagement at the Star Theatre with a performance of Adrienne Lecourte. The house was good and the actress' impersonation was enjoyed, despite the icy blast which blew through the auditorium from the stage. Among the characters played by Modjeska, that of Adrienne shows her in her best light. It is a finished, well-considered work, and it possesses many delicate charms. The audience was responsive and the star was plentifully applauded. An excellent performance of the Princess was given by Mary Shaw, who is an accomplished artiste. E. H. Vandervelt was scarcely satisfactory as Maurice de Saxe. His absurd Irvingisms converted the gallant young officer at times into a guy. L. J. Henderson as the Abbé was entirely lacking in the qualities requisite for an interpretation of the amatory and mischievous ecclesiast. Erroll Dunbar was fairly good as De Bouillon. Leslie Allen's Michonet was a natural illustration of the pathetic and humorous phases of the eccentric but warm-hearted prompter of the Theatre Francaise. Kate Denin-Wilson made what was possible of the small part of the Duchesse D'Aumont. Mary Stuart was repeated on Tuesday and Wednesday. This (Thursday) evening Modjeska will be seen for the first time in Dona Diana, an old Spanish comedy which has found its way to the English boards after having been made into a German version.

A large house greeted Felix McKusick at the Grand Opera House on Monday night, and a highly amused audience it was. Sol Smith Russell, in the title role, gave a very droll performance. To seriously consider Felix McKusick (the play) would be ridiculous; it is written to fit Mr. Russell and enable him to indulge mimicry, song and wild but extremely funny exaggerations. The fun begins in the office of *The Weekly Rocket*—so named because the paper is liable to go up at any moment. Editor McKusick is badgered by creditors, and his impetuously confronts him at every turn. Here and there, despite ridiculous surroundings, Felix McKusick would trench upon the pathetic, and give glimpses of what he might do with a more serious role. Some of his songs suggested the days of the Berger Family and Sol Smith Russell, but the aroma was pleasant and not at all "chestnut." After the editor fails to stem the torrent of bills pressing in upon him, *The Rocket* goes up.

In the second act McKusick is discovered in the interior of a Bowery dime museum, installed as manager, with his office devil doing duty as lecturer. McKusick, under such favorable circumstances, can sing in songs and specialties galore. His impersonation of the Australian Idiot was irresistibly comic, and his exit brought down the house. During the evening McKusick sang Harrigan's "Dad's Dinner-Pail" with such effect as to tire him out with encores.

Mr. Russell has two capital assistants in Miriam O'Leary and Frank Lawton. As Nancy Potts, in love with McKusick, she was admirable in a part somewhat beneath her abilities, considering her Boston Museum experience. Her Circassian Princess, in the museum, strongly suggested Alice Harrison. Frank Lawton supplied the athletic comedy. His Billy Danger, the office devil, was overdrawn, and there was too much horse-play in it; but his museum lecturer was a very clever bit. The young man had an opportunity to display some of his specialties. He is a very spry dancer, and the "poetry of the heel" earned him much applause. His best specialty was an imitation of a piccolo with banjo accompaniment. The audience was breathless in admiration, for it was a marvelous imitation, and then broke forth into the most spontaneous applause of the evening. Mr. Russell, Miss O'Leary and Mr. Lawton carry the skirt on their shoulders; the rest are mere feeders, although John Marshall's Major West Windfall had an explosive quality that amused a little.

Next week another of America's droll comedians will appear at this house—Nat Goodwin.

It was just before the performance of *No Man's Land* began at the Third Avenue Theatre on Monday evening. The shaft of the searchlight used to supply the electric light all over the house broke, and it was not until half after eight o'clock. A large crowd in attendance and Mr. Dowling and Hanson were well received. Next

week, Murray and Murphy in *Our Irish Visitors*.

An immense house witnessed the performance of *The Wages of Sin* at the People's Monday night. This strong and popular melodrama is acted by an excellent company. Charles C. Maubury as the curate, George Brand, is a handsome and effective hero. Charles G. Craig acts Stephen Marler, the villain of the piece, with force and skill. Frederic Jackett is admirable as Harry Wentworth and Owen Westford fills the part of Ned Drummond efficiently. Eleanor Carey is sympathetic as Ruth, while Jemima Boggis and her daughter Juliana are humorously portrayed by Emma Courtaine and Emma Clefden. Abbie Pierce plays Barbara Dale with dramatic power. The play is nicely put on. On Monday Kate Claxton will be seen here in *The Sea of Ice*—so far, at least, as the title goes, a seasonable attraction.

The Grip retains its pronounced popularity at Harrigan's Park Theatre. The comedy is extremely funny and its songs a source of much pleasure.

Rosina Vokes and her nice little company conclude their engagement at the Standard this week. On Monday night Kate Castleton will come to the fore with *Crazy Patch*.

Leah is drawing finely at the Union Square and the spectators grow enthusiastic over Miss Mather's acting in the title role. The Honey-moon is in preparation.

One of Our Girls continues to attract fashionable gatherings at the Lyceum Theatre, where Miss Danvray is much applauded for her bright and intelligent acting.

Adonis with its sooth celebration boom is crowding the Bijou Opera House.

Mr. Kellar's seances at the Comedy are mystifying and popular with all classes.

Evangeline's run of luck goes on and the Fourteenth Street Theatre is resorted to by large numbers.

Hoodman Blind has been doing an increased business of late and the managerial countenance at Wallack's consequently beams broadly.

The best of domestic dramas, *Saints and Sinners*, fills the Madison Square Theatre nightly. Mr. Palmer possesses a success of lucrative and durable qualities.

An excellent performance is given this week at Tony Pastor's Theatre. Evelyn Granville, a pretty girl who has been in opera comique, appears as a balladist. Queen Vassar continues to please her admirers. The St. Felix Sisters do the "Three Little Maids from School." Mr. Pastor gives his popular songs, and there are a number of clever male specialists.

The Musical Mirror.

We are able to chronicle a perfect success at our National Opera. Gluck's great classic work, *Orpheus and Eurydice*, as given by the American Opera company, is beyond all question the most triumphant success that has ever been achieved in the United States of America. Whether we regard the perfect beauty of the music, the artistic fitness of the scenes, the wonder of the dresses, the excellence of the band, the power and training of the fresh-voiced chorus, the brightness of the ballet, or the greatness of the principal singer, and the goodness of the other two worthy coadjutors, we have but one word to express our opinion—perfection.

Orpheus is the best known of Gluck's works because it is the most melodious and easiest to understand. In it, and still more in his other operas, Iphigenia, Alceste, Armida, this imitable genius has given the first hint, afterward seized on and exaggerated by Wagner and the modern German school, of suiting the music strictly to the dramatic sense of the words and sacrificing nothing to mere exhibition of vocal dexterity. Gluck is the Wagner plus the melodic gift, and plus the poetic tenderness which the giant tone-master of Bayreuth is too massive to melt to. The vocal needs of Orpheus are restricted to three performers—Orpheus, Eurydice and Love, who has a minor part, although a very beautiful one. Orpheus is the test of all great contralto vocalists; few indeed there are who have dared to grapple with its difficulties of vocalism and action. Virtually to hold the stage of a grand opera for four acts, alone, is a task far above the powers of most artists, and, in hands anything short of true strength, must result in utter failure by reason of monotony and feebleness. Miss Hastreiter proved herself equal to the occasion—what more can we say in praise? She is a tall, magnificent woman, finely shaped, and with a most expressive face. A voice apparently unlimited in power in the upper and lower notes, and fairly blended in the middle register—that "cru" of contralto singers. Although Miss Hastreiter is on the roll of soprano in the bills, she is a deep, powerful mezzo, and had the world been searched for an ideal Orpheus no better choice could have been made. Her singing of the world-famed "Che fa o senza, Euridice" is as fine a piece of dramatic vocalism as any one could wish to hear. Miss Dil-

they is a pure, pleasing soprano, and sang nicely, although, in our opinion, she takes the pretty air in the first act in too slow time. Miss Pitch looks lovely and sings extremely well as Eurydice; the part suits her to a charm and the silver beauty of her upper tones have a good display. For the young, pretty, graceful, fresh-voiced and well-trained chorus we can only say that we have never heard its like.

Mr. Locke once succeeded in organizing a "rosebud garden of girls" in a chorus at San Francisco, but he has run far ahead of his record in his present work. We take the chorus—men and women—to our hearts, nay, to our "heart of hearts." The band, well, we can say nothing about it—praise were supererogatory and there is nothing to say in blame, the exquisite orchestration of Gluck, so different from the perpetual blare of modern music, is delivered by the bevy of great artists who call themselves Thomas' Band, in such a manner as was never imagined by the composer himself in his wildest dreams of excellence. Never have we listened to such perfect tone, shading and expression. The celebrated horn effect in the Tartarus score, the great glare of trombones in the Furies' chorus, the wonderful viola passages, and the solid volume of the stringed instruments, contrasted with the breathing of the reeds and the roar of brass, all were given as such a band only can give them. The ballet is a dream of beauty. Although we do not quite like the solo, which is danced exquisitely by Mlle. De Gillett in the third act, we are quite aware that it always has been done so; but the purely poetic idea of one discontented shade among the blest in the Elysian fields, flitting about in vain search for the lost loved one, is, to our thinking, far more of "the poetry of motion" than the most picturesque posturing. Besides, the unhappy shade is supposed to be Eurydice herself—and what dramatic appositeness is lost by transferring the scene to a dancer, dance she never so divinely! The music of the ballet is a revelation to all who have hitherto revolted at the flimsy trash generally offered under that title, and the dancing was as good as the music. Can we say more? We most sincerely and heartily congratulate the American Opera company and wish it god-speed in its great work.

At the matinee on Jan. 7 the Thomas popular concert gave a very good entertainment. The band played exquisitely, as usual, especially in the Andante from Schubert's Ninth Symphony (in C) and Jensen's Wedding music. Mme. Zeiss the contralto, gave the celebrated aria from Mozart's *Clemenza di Tito*, with that perfection of school, equality of voice and power that so distinguish this artist's singing, and also the scena and aria, "O Pères de Baal," from Meyerbeer's *Prophète*, in a dramatic style such as no singer in this city could rival. Mr. Schrens played admirably Weber's *Romanz* and *Pollack* for clarinet.

Nothing succeeds like success, and *The Mikado* at the Fifth Avenue Theatre has a full measure of that.

The Casino does well with Amorita, although Celli's fine voice is a great loss. By the way, the pretty Mandolinata sung by the artists in the second act, turns out to be a serenade by one Lagey, a London orchestra player.

Mr. Levy, the cornettist, is thinking of a European tour. He will find no rival there. The other day the great cornettist was introduced to a lady of rather caustic temperament, who remarked that she had had the pleasure of hearing him play at the Point of Pines, Boston. Levy rather pettishly replied that he had never played there. "Ah, then," said the lady, "it must have been Emerson or Liberati." Levy was hurt, but bore it, and as he walked off with all the offended dignity of an artist, she added: "He's real mad, isn't he? But I know it was some cornettist or other, and

"A cornettist by the river's brim
A yellow cornettist was to him.
And it was nothing more."

Koster and Bial's new burlesque on *The Mikado* draws like a steam engine and pleases like cherry-pie.

Kate Castleton's Return.

While passing through the city the other day, on his way to rejoin the company, Harry Phillips, manager of Kate Castleton, who opens her season in *Crazy Patch* at the Standard Theatre next Monday, was seen by a *MIRROR* reporter.

"It is three years," said Mr. Phillips, "since I left this city to make California my home, and I'm glad I'm back again, it's only for the chance of seeing old friends. Miss Castleton is enjoying splendid health, and her starring tour so far has been successful. We have a very funny piece in *Crazy Patch*, an excellent supporting company, and the receipts have averaged finely. As for the notices we have received, they could not be any better. Miss Castleton adds a new topical to her list of songs, entitled, 'I've Never Done Anything Since,' and it's her belief that it will prove just as popular as 'For Goodness Sake.' Another new feature in the play is the appearance of three pretty young ladies in masquerade costume, who are known as 'Three Awfully Jolly Young Girls.'

"There has been no serious difficulty between John Russell and myself," continued Mr. Phillips, "and I am very glad of the op-

portunity of saying so. We are the best of friends, simply having had a little business misunderstanding, and parting amicably. I have engaged Fred. McCloy as my business manager, and the season will be continued right along, as we have some very good dates."

Marion Delorme.

PARIS, Jan. 1, 1886.

The revival of one of Victor Hugo's dramas is always an event of some importance, and when the leading role is to be played by Sarah Bernhardt there is an additional reason for the curiosity of the public. A great deal has been said in advance about this revival of Marion Delorme, which was to be the greatest literary solemnity of the year, and it was thought that the premiere would surpass in brilliancy all the other first representations of the season. Certainly the audience at the Porte Saint Martin last evening was as elegant and as fashionable as those we are accustomed to see on like occasions, but it seemed to me as though its ardor was not as enthusiastic as was expected. Singularly enough, Marion Delorme has been lukewarmly received at each revival. Even at the first performance, in 1831, it was not so warmly applauded as Hernani and Lucrezia Borgia had been, although, if we are to believe tradition, the title role has never been so grandly played as it was by Marie Dorval. Marion Delorme, if we except Cromwell, which was not written for representation, is the first of Hugo's dramas, and is full of inexperience. When he wrote it—in eleven days, it is said—he was under the influence of the restoration of the Sixteenth century and imitated the Spanish idea, which was then in vogue, of substituting the development of a striking situation by the variety of the characters and fanciful details. It is a piece like so many of Hugo's poetic compositions, that reads better than it appears on the stage. The first three acts drag a little, and all the marvellous richness of the verse is unable to compensate for the want of acting. Didier is a pessimist who does not interest us until the last act, and up to that moment the role of Marion is not very prominent. We owe to Mme. Dorval the fine scene of pardon in the last act, for, originally written, Didier dies without forgiving the past of the courtesan whom he had loved with such a chaste and tender sentiment before knowing her life. At the rehearsals Mme. Dorval was as charming as Mlle. Mars has been bad-tempered in those of Hernani. One day she pleaded with Hugo for Marion's pardon. "Didier is very cruel," she said; "I do everything for him and he wishes to die without giving me a kind word. Tell him that he is wrong in not forgiving me." But Hugo replied that the morality of the piece required this denouement. Mery had already made the same suggestion as Mme. Dorval, but the poet did not listen to him. Hugo finally gave way, and at one of the last rehearsals brought to the theatre this magnificent scene of the pardon, which is the grandest one in Marion's role.

Since Mme. Dorval the role of Marion has been played at the Francais by Mlle. Rabut, who afterward became Mme. Fecheter; Mme. Melingue, Mme. Nathalie, Mme. Bourbier, Mme. Judith and Mme. Favart. The last revival was in 1873, Mounet-Sully playing Didier; Got, Angeley; Delunay, Laverpy; Mauvaut, Nangis, and Bressant, Louis XIII. Why has Sarah Bernhardt chosen this figure of the courtesan purified by love for her last creation before going to America? "It was so long," she says, "since I had recited verse that I felt the need of it. And then I wished to play something by Victor Hugo. Perhaps I should have preferred to again play *Dona Sol*; or, the Queen of Ruy Blas, but that being out of the question, I wished, according to Victor Hugo's desire, to be also his Marion." Has Sarah Bernhardt been well inspired in choosing this role? It would be manifestly unfair in speaking of her performance last evening not to bear in mind one or two circumstances that affected her acting. Although possessed of an iron will, Sarah Bernhardt is overworked, almost ill, harassed by her creditors and worried about the illness of her son, Maurice, whose condition was so serious yesterday that it was a question whether she would consent to play in the evening. With all these drawbacks it is not strange if her conception of the role, or rather her interpretation of it, was disappointing. In the love scenes of the early acts she seemed to be ill at ease; her voice, usually so caressing, appeared fatigued, and she was suffering from a cold that visibly annoyed her. It was only from the fourth act that she was really superior. The grand tirade where she throws herself at the King's feet and beseeches him to pardon Didier was splendidly moaned, and all the audience seemed to experience the anguish that tortured her. In the last act the long and painful scene of agony which precedes Didier's death was very pathetically rendered; but the feeling of weariness that she showed at the beginning of the drama was also evident here, and it seemed as though she would scarcely be able to finish the part. Marais is not an ideal Didier; his mannerisms always prevent him from making an equal creation of any role. In Didier he is best in the last scene. Pierre Berton is a very acceptable Saverny, and it is a long time since he has shown such ease and grace. Dumaine, as the Marquis of Nangis, is as near perfection as we can ever expect to see it at the theatre. Louis XIII is very well rendered by Garnier. Angeley, the King's fool, and Laffemas, Richelieu's lieu-

tenant, are carefully played by Noel and Co-set. All the minor roles are well acted, and the cast as a whole is probably as good as it would be at the Francais, where it is still to be found the best ensemble play.

The manager, M. Duquesnel, has given a most sumptuous *mise en scène* to Victor Hugo's drama, and the feast of the eyes is on a par with the feast of the mind. An attempt has been made to give a real restoration of the Louis XIII. period; scenery, costumes and accessories are all copied from Seventeenth century models. The first scene represents Marion's chamber, at Blois, painted by Robecchi and Amable. It is a simple room, hung in old Flemish tapestries, furniture in carved oak, and alcove bed with four columns. The second scene, painted by Rubi, Chaperon and Tambori, is the Golden Apple Tavern, near Blois. In the distance the City of Blois, with its old houses, and in the background the silhouette of the chateau where the Duke of Guise was murdered. At the right is the foreground, the tavern with its flight of steps, and to the left the lamp under which is placarded the edict against duelling. A little farther on is Marion's house, with the windows lighted. This scene makes a superb effect. The third tableau, from the brush of M. Lemeunier, shows the park and castle of the Marquis of Nangis, in Anjou—a delicious landscape, where appear the strolling players. In the fourth act the grand guard-room in the Chateau of Chambord, with the famous turning staircase, is painted with a truthfulness, by Robecchi and Amable, that will defy archaeological criticism. The last tableau, by Rubi, Chaperon and Jambon, represents the courtyard of the Beaugency donjon. At the right the opening through which Richelieu is to pass on his way to see the execution of Didier and Saverney is concealed by a large black curtain. When the Cardinal passes in his sedan-chair, covered with crimson velvet and ornamented with his arms in gold, he is escorted by his foot-guards, and after him come the Brothers of Mercy, their faces masked by their hoods, the drummers beating the funeral march, and the *marcheuse* guards closing the solemn procession. At the same time a *miserere* is chanted in the wings. This scene is animated by the crowd come to witness the execution, and, with the cortège of the Cardinal, makes a most picturesque tableau.

STRAPONTIN.

Amateur Notes.

Dr. R. H. L. Waters, of the Amateur League, is kept quite busy directing and stage managing amateur performances.

The Bulwer Dramatic Society is rehearsing *Louis De Lorme*, an original drama by Maurice Eller, Jr., which they intend producing early in February. Owing to the illness of Robert Deshon, the leading man, no date has as yet been fixed for the representation.

The initial performance of the League of Amateur Dramatic Societies will take place at the Academy of Music on Thursday evening, Jan. 21. Bronson Howard's *Saratoga* will be given by a strong cast, drawn from all the societies in the League. Rehearsals are now going rapidly forward. The leading female character will be sustained by Mrs. M. E. Butler, of the Bulwer, while Miss A. Walter, a great favorite with that society, will also be seen in the cast.

The first performance of the *Montague*, of Brooklyn, has been postponed from Jan. 27 to Feb. 3, and will take place at the Brooklyn Athenaeum.

Several members of the Amateur League gave the two-act comedy-drama, *Above the Clouds*, at the entertainment and reception of Architect Lodge, No. 519, F. and A. M., at the Lexington Avenue Opera House on Tuesday evening of this week.

Instead of Gilbert's *Broken Hearts*, which was announced for production in February, in aid of the Mount Vernon Fund, there will be produced a new version of Ohnet's *Forgemaster*. The leading parts will be taken by Mrs. Potter, Mr. Coward, Mr. Hill and Mr. Bird.

Hazel Kirke will be produced by the Arlington League, at the Lexington Avenue Opera House, on Feb. 25, under the direction of John T. McKeever. Following the entertainment there will be a reception.

The initial performance of the Amateur Comedy Club this season was given at the University Club Theatre last Saturday night in aid of the Orthopedic Dispensary and Hospital. The charming one-act comedietta, *The Anonymous Kiss*, adapted by John A. Woodward, opened the evening's entertainment. It was cast to the full strength of the company and was well acted throughout. Several specialties followed, the night's amusement ending with the representation of *The Trials of Tompkins*, a comedy-farce in one act, by Thomas J. Williams. On Monday evening the performance was repeated, and considerable improvement was noted in the acting.

The second performance of the Amateur League was given at the University Club Theatre last Tuesday evening, Jan. 5. Charles Dance's one-act comedietta, *The Morning Call*, and Sir Charles L. Young's one-act drama, *For Her Child's Sake*, were well acted.

The second amateur performance of *The Mikado*, by the Greenwich Amateur Opera Company, was given at Chickering Hall on Friday evening before a large audience. There had been a special request made for a repetition of the opera, and a marked improvement was noticed in the representation over the first production. Miss H. M. O'Keeffe made a pretty and coquettish *Yum-Yum*, while the *Nanki-Poo* of George C. Pearce was well sung and fairly well acted. All of the choruses seemed well drilled, and the opera was given throughout with hardly a single hitch.

THE NEW YORK MIRROR.

The Giddy Gusher.



I am living in an atmosphere of great things, accomplished and begun.

My windows are under the shadow of the High Bridge. Off into space stretch its magnificent arches, dropping down, now into water and now upon land, its big legs of stone masonry. I have a well-founded theory that man doesn't amount to very much, but that big, lovely bridge lying out there, with the wind beating up idly and impatiently against its grey strength, is a solid refutation. Manual labor is a grand thing.

Then beyond the arches day and night the fierce snort and crash of ponderous machinery tells of the great work just begun—the building of the new aqueduct. By day the smoke lies dark above the shaft that has probed the bosom of Mother Earth 218 feet. By night the far-reaching electric light tells of the busy work that will not cease for an hour till the distant waters of the Croton Lake come under the bed of the Harlem River through miles and miles of tunnels bored through solid rock.

Naturally, then, I am daily becoming imbued with the spirit of vast undertakings and lost with a calm indifference akin to contempt upon the frivolities of New York; so when they said Dixey was going to have a ball, I said, "Balls—I have no use for 'em," and then I reasoned that to take that big blonde barn, the Opera House, and get up a successful ball inside it, all by the power of a one-man actor, was an undertaking not to be despised and fit to rank with shaft-sinking and bridge-building.

In days gone by, when I saw Mr. Dixey in Horrors and Confusion and several other conditions, I did not cry for him. But the first night of Adonis I left the house and told a shirk-work journalist that he had better not sit on Dixey that week, as he had got in the habit of doing, but just jump in and discover him, for he and his play had come to stay. "Yes," said I authoritatively, "Adonis will be decorating the bill-boards for the rest of the season."

I'm blessed if I thought it was going to run for years though. You see I took water as gracefully as Dixey plays his part, and in this very column sang his praise as tunefully as that warbler Rice. Afterward, when the man's success was on every tongue, I inquired of Youmans and Knox if the young actor wore the same sized hat, and when I got the gratifying intelligence that he hadn't varied a hair, I took a personal pride in the run of the piece.

So I concluded to go see the effect of 500 nights of uninterrupted prosperity culminating in a public ball.

I don't know any other man in the business that would have made the front Dixey did last Thursday night.

Some of them would have been plum full before they got to their ball; others would have been on such stilts that people on the ground floor couldn't have shaken hands with them. Others would have been embarrassed and overcome by such an amount of adulation. But with admirable modesty and self-possession, Dixey bore his honors with so little consciousness and so much grace that on all sides his popularity was increased—if such a thing were possible.

Theatrical people have strong family affections. They make as good sons as the Jews. After Dixey's ineffable sweetness, and Dixey's gas-work silhouette, and Dixey's floral Arc de Triomphe, the most creditable decoration of the building was Dixey's mother, radiant with pleasure, re-living all the joys of her life in her son's happiness, forgetting every sorrow and every shady spot in the radiance that flooded her clever boy. "Ah!" said Lizzie Goodwin to her, "it must be delightful to you to see your son almost worshipped."

"I worshipped him entirely, long before the world found him out," replied the mother.

Yes, indeed, my friend Dixey has much to be thankful for; but I congratulate him specially on his mother.

She did enjoy that ball.

And so did Mrs. Sarony; though why on earth she should mount a red-satin tower on top of her head, I can't understand. At a distance, sitting beside her little bald spouse, that looked like a nervous rooster that had laid an egg.

Then about a dozen women delighted the lately weaned dudes by sweet sights associated with their cradles. It's a great comfort to me to know that many a breast bared to the breeze

at Dixey's Ball is wheezing to-day under a porous-plaster and bats of cotton wool soaked in St. Jacobs Oil.

The style of dress affected just now by the swell mob is more disgusting than a ballet-dancer's. I saw a member of the first suckies at the German Opera the other night. She was a big, pink-fleshed woman, with shoulders like a Kennebec salmon. Somewhere in her box she had a lot of skirts, but as she leaned over the rail she looked for all the world as if she had left a bath in search of a towel. Her gown-skirt was of flesh pink; she wore a belt on the skirt and two straps, since hygienic sharps advocate hanging the weight of skirts partly on the shoulders and not wholly on the hips. But for the life of you, you couldn't see where the lead of meat left off and the trifle of silk began.

The men hovered 'round her in groups, and she enjoyed the sensation she created. And this woman would look with horror on that ladylike little creature, Bonfanti, as a "person who appeared in tights" and exposed herself as a public spectacle.

Well, the large pink person was on hand at Dixey's Ball and was not admired. Let me tell the parties who like to do the strip act how the men view that sort of thing. The Gusher hears the naked truth about these naked women. One of the handsomest, cleverest men at the Opera House—a man whose admiration most any one would desire—said to me: "If you want to see something outrageous take a glass and survey Box 9. Why, it's something awful."

I looked, and it was not some old dowager whose amplitude of person was disgusting my friend, but as lovely a woman as there was in the house; but her deep waist has suggested it did not exist, and every man who looked at her made some unfattering remark.

Could these *decolléte* females making the tour of a ball-room hear the sling and insulting jokes that follow in their wake, like foam behind a steamer, they'd borrow an overcoat before they got to the front door. One of the great successes of a woman's costume is to leave something to the imagination.

Two of the most popular dancers of olden and modern times recognized this fact and dressed accordingly. Pictures of Fanny Eller and ancient gallants with good memories attest the tradition that Fanny wore limp muslin skirts that in repose fell below the knee; that her corsage never went off the shoulders and was generally pointed back and front; that there were actually sleeves in her waists. And with all this she was the most entrancing, bewitching creature to the male beholder that was ever vouchsafed to sinners.

In later times no woman creates in the masculine heart the lure that the graceful Kate Vaughn of London does, and her greatest successes have been produced by clinging skirts of almost walking-dress length, and waists that displayed a moderate section of her neck and shoulders.

Women make dire mistakes when they think that men like to have soup-fish-meat and ice-cream dumped on the table at once. They like to find some things out for themselves.

About ten hours before I entered the Dixey ball-room I was approached by a sad-faced little woman in widow's weeds. An intelligent and very pretty woman was she three years ago—with two nice children, with a big, hulking, heavy-faced, ill put up husband; but as we can't all be lovely and good, I supposed he was as good as any one so unattractive ought to be.

I knew this family, and considered it a happy one as it appeared to be. All of a sudden Mr. Peter Familias skipped in company with a pussy-cat-faced girl in a subordinate position of a metropolitan theatre. What that poor wife and mother suffered only she herself knows. Misfortunes never come singly, and sickness and bitter poverty followed desertion.

To day that innocent, ill-used woman is a widow, struggling for bread and shelter. The levitating Lothario is properly planted, but Mademoiselle Miss is on deck, her bias eyes look out content; the corners of her mouth turn up like the runners of Jimmy's little skits.

Wait awhile, young woman; it is coming steadily down the path you must inevitably tread. There are certain men who like to browse about with women of questionable reputation; but if there is anything shorter-lived than another, it's the ephemeral admiration of a man of the world for these persons.

Miss Maria McWhistle, of Cos Cob, is just out of pantalettes, and it's on the cards that she will commit some gorgeous indiscretion, make herself transiently notorious, and entirely eclipse Mademoiselle Miss. Then there she is. It's as the old woman said about the difference between an accident on land and one on water. The poor widow is like the railroad train. She's meta wreck; but there she is. This clipper-built Miss will catch a blizzard, and then where is she?

Ah, well! these were the few unpleasant features of Dixey's Ball. It was unalloyed pleasure to the great majority and a very good time for your

GIDDY GUSHER.

Martin Hayden, "boy actor," has left Shook and Collier's Prisoner for Life company to play the title role in a Mikado company—an "original" Mikado company, by the way.

Professional Doings.

Howard P. Taylor is at work on a play for Annie Pixley.

Charles T. Parolie is said to be about to return to the stage.

Ida Muller and her company have returned to town once again.

Legrand White has gone in advance of Clara Louise Kellogg.

Myra Goodwin will reappear in New York after the holidays.

The new lecture room at the Cooper Institute is now ready for use.

William Dunlevey has been engaged as manager of the Comedy Theatre.

Mme. Janish has re-christened her version of Sardou's drama Princess Andrea.

Fred Ward was entertained at Austin, Tex., last week by Governor Ireland.

Alice Raymond, the lady cornetist, has been engaged at the Comedy Theatre.

George W. June has disposed of his interest in the One of the Bravest company.

Our San Francisco letter is lost in the snow somewhere on the boundless plains.

G. Herbert Leonard, who is at present in Winnipeg, will be at liberty after Feb. 9.

Lillian Lewis' Creole company has temporarily disbanded. It closed in Providence.

Joseph Brooks has been engaged to manage Robson and Crane for the next two years.

Arthur Wallack has been confined to his bed for several days with a very severe cold.

Ralston Hall, the old theatre at Macon, Ga., was destroyed by fire yesterday morning.

The Michael Strogoff company ran into a snow-bank and lost two nights in Denver last week.

J. W. Grath's farce-comedy, *Eloped With a Circus*, opens in Philadelphia next Monday night.

Edwin Browne denies that his play *Good as Gold* is identical with Milton Nobles' *Phoenix*.

There is some probability of Mme. Modjeska appearing at the People's Theatre later in the season.

Katherine Rogers, who is at present at the Cleveland Theatre, is looking for an experienced agent.

Professor Jean Joseph Bott, the distinguished violinist, has decided to accept pupils for the piano and violin.

Frederick Solomon's Protean Comedy company begins a tour this week in a musical farce entitled *Inside Out*.

Mrs. Harry Pearson, widow of the actor, died last Thursday, at her home in this city. The funeral took place on Tuesday.

Murphy and Murphy, in Our Irish Visitors, are at the Novelty Theatre, Brooklyn, E. D., this week. Business is fair.

Charles Davis, manager of the People's Theatre, left for Boston and the East on Tuesday night on business for Harry Miner.

Will J. Duffy, in advance of Lizzie Evans, arrived in town on Monday to herald his star's opening in Brooklyn next Monday night.

Harley Merry's Argonauts of '49 opens season in Brooklyn next Monday night. Mr. Merry's daughter Josephine will be starred.

An Edison dynamo-engine furnishing 1000 light power has been recently put in the Lyceum Theatre in place of two of smaller power.

Louis Waldron, formerly of the Fourteenth Street Theatre, has been engaged as advertising agent of the New Windsor Theatre.

E. E. Kidder has returned to town from the West. He thinks melodrama needs a rest, and will therefore devote his time to writing skits.

James E. Wilson and his wife, known professionally as Kate Burlingame, leave Barney McAuley's company at the close of this week.

The Whitoe Opera House property in Detroit has been bought by the Government for a new post office. The house will be rebuilt next Spring.

George W. June, the advance manager, is at his home in Indianapolis, attending to the arrangements for the Elks' benefit in that city. He is disengaged.

Walter Bentley has been specially engaged by A. M. Palmer for Jack-in-the-Box, which will be seen at the Union Square Theatre on Feb. 8.

The ball of the Harry Minner Boating Club took place last evening at Irving Hall and was a great success so far as fun and merriment was concerned.

Edwin C. Barry, who was business manager for Louis Aldrich on the in His Power tour, will act in the same capacity for the coming My Partner season.

Rene Wellington, a promising soubrette, late of the Dimples company, will probably accept an engagement in New Orleans for the remainder of the season.

E. S. Grant, formerly with the McCaul Mikado Opera company, has been engaged by John Stetson to play the Mikado in one of the latter's numerous companies.

At low prices, The Streets of New York, in a week, recently drew 25,738 people to Robinson's Opera House, Cincinnati. And yet the profits were only \$1,100.

Tony Pastor's to-night will occur the 100th performance of the season, to commemorate which silk and satin souvenirs in illuminated designs will be distributed.

There is some talk of putting a juvenile opera company in at the Comedy Theatre for a production of The Mikado. The arrangement depends upon securing the sanction of President Gerry, of the S. P. C. C.

Frank Sanger has definitely decided not to organize a company for the representation of Hoodman Blind until next season, but has not stopped the filling of time for the drama.

Little Mamie Welter, late of the Romeo and Juliet company at the Union Square Theatre, has been engaged by C. R. Gardiner for his Only a Farmer's Daughter company No. 2.

Manager Gustave Amberg, of the Thalia Theatre, intends producing The Mikado in German at his house about Feb. 1, and then have the Thalia Opera company go on the road with it.

Charles Frohman secured on Tuesday last from Alexander Comstock, the owner of William Gill's burlesque, Mugwumps, all rights to the production of the play in the United States and Canada.

John T. McKeever, of the Madison Square Theatre, who has been confined to his home with illness for some weeks, is slowly improving, and will be about again, it is thought, in two weeks or so.

George Backus is doing excellent work with the Biwell stock company down in New Orleans. He has been cast in some very exciting roles and has invariably acquitted himself with credit.

Frank M. Burbeck has been specially engaged to play Lionel in Sealed Instructions with the Madison Square Theatre company which appears at the Jersey City Academy of Music next week.

McCaull's company has scored the greatest Mikado success in Chicago. It is the simple, copper-bottomed, all wool and a yard wide Mikado, with a letter of recommendation from Sir Arthur thrown in.

It is Joseph Haworth's intention to produce D'Ennery's Chevalier Morlart in the city during the Spring, and an adapter is now at work arranging the play to suit the requirements of the American stage.

Dan Frohman states that he postponed the production of *Donna Diana* at the Star Theatre from Wednesday evening till to-night, because he knew that the critics would be away at another opening of an up-town house.

Clay M. Greene's play, *Riel*; or, The Northwest Rebellion, has proved a failure in Canada. Riel was not a hero in the eyes of all Canada, and besides, the play was nothing from a literary or dramatic point of view.

Charles Bowser arrived from Chicago on Monday. He reports the business on the road with *In the Swim* to have been very bad. John W. Ryckman, the manager, has gone to visit some of his wife's relatives in Wisconsin.

Lawrence Barrett will play Hernani the entire first week of his engagement at the Globe Theatre, Boston, which begins next Monday night. Entire new scenery has been painted for the production by order of John Stetson.

The remains of the well-known advance agent, Ed. L. Tinkham, who was stricken with heart-disease while attending a performance of *Thatcher, Primrose and West's Minstrels* in Rochester last week, were taken to Lima, O., for interment.

The management of the Baltimore Academy of music has passed into the hands of H. J. Conway, Samuel Fort having been relieved by the Directors. Managers desiring to do business with the house are requested to communicate Mr. Conway.

Emily Kean, the soprano of Roland Reed's company, received a nice little welcome during the recent engagement in New Orleans. A manager has offered Miss Kean an opportunity to star, but the lady is not as present for next year for such glory.

According to reports from England received by J. M. Glover, Harbor Lights, by Sims and Pettit, which was produced at the Adelphi Theatre on the 22d ult., has been an immense success, William Terrell making a great hit in the leading part.

Al Hayman is busily booking time for the Baldwin Theatre, San Francisco, and has taken an office at 1215 Broadway for that purpose. He has already secured Booth, Barnhardt, Anderson, Barrett, the Marlowes and a number of other leading attractions.

Otis Shattuck and Nellie Page, members of Evans and Hoy's Parlor Match company, were married on Jan. 7 in the parlor of the Crawford House, Chehalis, Wash., following the ceremony to take place on the stage of Heuch's, as had been announced.

A gentleman who has had considerable experience in theatrical affairs desires to lease an opera house or theatre for from three to five years. His address is Experience, care of The Mirror. The gentleman is prepared to close at once with a favorable offer.

Dan Sully has again taken Tony Pastor's Theatre for a six months' Spring, Summer and Fall season. The Corner Grocery will open there on April 26, and one or two of Mr. Sully's new comedies will follow later. Mr. Kennedy will be retained at the piano.

Gustave Ambro intended giving a "reducto" or German Artists' masquerade ball at the Thalia Theatre on Feb. 25, at which all the artists of the Metropolitan German Opera company are to be specially invited guests. The theatre will be floored over and the house decorated.

A. S. Pennoyer has closed his four weeks' managerial engagement with the Rose Levere company. Mr. Pennoyer speaks in high praise of Miss Levere's work in *Leah the Forsaken*, and believes it only a question of time when she will take a prominent place in the stellar field.

Hugh Fav's engagement with the Jack-in-the-Box company is not for the season

THE NEW YORK MIRROR.

all well attended Monday evening 4th. Gillette's co. presented *The Private Secretary* to a delighted audience. Tuesday evening C. W. Condoct, the veteran, with an extraordinarily good co., presented *The Willow Cope*. Frequent and hearty encores greeted him and Miss Eugenie Bryton, who was in full bloom, in a scene of a play which has been so justly criticized by your valued editor. Thursday evening, Mrs. Curtis' *Pay Cash*. He is a great favorite here, and thus play is, in my opinion, superior to Sam'l of Posen. He carries a good co. Among them I met my old schoolmate Charles F. Rose, who Mr. Curtis stage manager. The same old genial Charlie—long life and happiness to him. Mr. Curtis was repeatedly called before the curtain and each time the audience down by his inimitable gesture of bringing the hand to the level of the shoulder, turning the fingers out, palm upward and gently oscillating the member.

ILLINOIS.

ROCKFORD.

Opera House (C. J. Jones, manager): Tannhill's *Fun on the Bristol* co. to a small house 7th. Milton Nobles presented *The Phoenix* to a fair-sized house 8th. Stormy night.

GALESBURG.

Opera House (N. Breckinridge, manager): *Tannhill's Fun on the Bristol* co. to a small house 7th. Milton Nobles presented *The Phoenix* to a fair-sized house 8th. Stormy night.

STREATOR.

Plumb Opera House (Williams and Crowell, managers): *Fun on the Bristol* co. kept a large audience in high good humor 4th. Baird's *Minstrels* amused a well-filled house 5th.

DECATUR.

Smith's Opera House (Frank W. Haines, manager): *Ainslee's Mam'selle* in London was played to an overflowing house. Every seat on first floor was filled at 7:45. The play was presented by a strong and well balanced co. The minor characters were as well casted as the leading.

QUINCY.

Opera House (P. A. Marks, manager): The event of the past week was the appearance of Aimes in *Mam'selle*. Large and appreciative audience. Lester and Williams' *Parlor Match* gave a fair performance before a large house, 5th.

Park Theatre: Jay Simms' co. closed a very successful week before large audiences. The co. is very good. Bottom prices.

PEORIA.

(Grand) (Lem. H. Wiley, manager): *Aimee*, 7th, to very large and highly delighted audience. May Blossom, 8th, good house. Pat Rooney, 15th; Juvenile Mikado co. 10th.

Squib: The May Blossom management had the price of admission put down to the panic basis. Manager Wiley is thinking of establishing circuit through central Illinois and play good co. at bed-rock rates.

INDIANA.

INDIANAPOLIS.

At the Grand Mixed Pictures opened to only a fair house 4th, and the audience became beautifully less during the week, though the faults of the picture were given. The co. was a clever one, and Mr. Polk is an excellent light comedian; and why the piece did not draw was a mystery. Alone in London followed, and it, too, was a very bad week. This play is clean and smooth. The co. was uniformly fair and the scenery and mounting very good. It can not be noticed that the Grand is feeling the "ad" that the *Times* has given it. May Blossom 14th, 15th and 16th.

At the Grand there was a change in date of the Pyke Opera co. the house was closed till 5th, when W. T. Carleton opened a two-night season of opera, giving *Nanon* and *The Mikado*. This was the first performance of *Nanon* in this city, and a crowded house greeted the opera. By special arrangement The Mikado was given Saturday night instead of *Nanon*. Of the Carleton co. in the *Mikado* little can be said. The *Yan-Yum*, Louise Pauline was pretty, but did not create a strong impression, nor does her voice have the same name as Nanki-Poo. The *Katisha* of Clara Wissom was bad. She looked a part that she could neither act nor sing. The only real good member of The Mikado cast was Charles H. Drew as Ko-Ko. Sheridan 14th, 15th and 16th. George Fawcett, Rose 18th, 19th, 20th.

At the Museum Harry Wilber and co. presented quite a repertoire, including *Nip and Tuck*, *Bessie's Burglar*, and so on. Next week—*After Dark*.

At the New Southco they have only a mediocre variety bill, and that to average poor houses. The best league on *The Mikado* was good, but some parts should have been eliminated.

Elbow Shots: Fred Mordaunt, who is the manager of the Juvenile Mikado co. now organizing in this city, sent a request to W. T. Carleton of the Carleton Opera co., for ten seats on the *Mikado* night. Mordaunt had been promised by Carleton's agent enough seats for every night of the *Mikado*. Carleton's co. little helped up on account of his *Nanon* success, and refused the application for seats, saying that he would not issue passes for people to sit at his business. This called for a very polite but red-hot letter from Mordaunt, and Carleton was hunting for him after the show. He did not find him, and the court dockettes were spared—Marion Fleming has received several telegrams offering a good position with "Who Can It Be?" George Gouraud, the manager of the *Mikado*, has the details for the "Eliza" benefit at English's, 8th. Our novelty will be a ministrel first-part by local Elk talent.—The Juvenile Mikado may not take part, as to do so they would have to jump from Hannibal, Mo., to this city and back to Quincy.—This Juvenile promises to be a prize-winner, as every request for date is answered by "yes," with a big per cent., or regrets that time is filled.—The auto brought against Fred Rock by Sam Wallace, the city engineer, was not settled yet, by Rock paying about \$750 and costs.—This has been a lively week in courts. In addition to the Bock case, O. H. Hascall brought suit for attachments on account of old accounts against the Rents-Santley co. playing at the Zoo. Kit Clarke was afraid to come to the city, and service was had through Bea Leavitt. On receipt of a sight draft on next engagement for our half of amount due, the manager released the auto. Leslie Davis, the Danville manager, wheeled into his court brought suit against the Rents-Santley co. for cancellation of contract. In addition to having a bad show and light receipts, the co. caught several suits at law—W. E. English has returned from New York.—Ed. Denby will take the road with Frank Thanhull's comedy, *A Bar of Soap*.—There are but four million dollars behind the *Palace Room* show.—The Prof. Morris Caine and his co. are in the city running for few weeks. The ponies have been worn out, and are worn out, but the manager has given that the name of panzico-catarhal fever.—Manager Dickson has outgrown his antipathy to the Plymouth Church entertainments. He plays Emma Neveth there on the 13th. It will be remembered that last season the managers of the local theatres tried to make the Plymouth Church managers take off their hats to them, and that the stars, George Dickson, of the Grand, left his private office for a few minutes on last Saturday night, in order to see the slice-house scene in *Alone* in London. On his return he found that some one had stolen \$10 from a bag of silver lying on his desk.—Jesus Howell will be programmer or courier for the Juvenile Mikado, and will promenade the town billed in advance of the co., wearing a full Japanese costume.

PORT WAYNE.

Masonic Temple (J. H. Simonson, manager): A good co. saw Frederick Bryton in *Forgiven* 4th. As in other cities, the best of the production and made a return date. McLarney and Heath's *Minstrels* 5th; W. J. Scanlan and J. K. Kenmet 6th.

Academy of Music (Brad and Bowler, managers): This place seems to have been ushered into a new existence. Big houses have been the rule ever since the present management took charge. Whether it is cheap prices or good attractions I will not say to say, but the people and the house are well pleased, as the elements were against him. Mr. Murphy gave great satisfaction, as did the supporting co. Belle Melville's Norah Drew deserves special mention. Patti Ross scored a decided success, 6th in Bow. She played to the banner house of the season, every seat being occupied. That Miss Ross's efforts were appreciated the numerous recalls she received will attest. John W. H. Duryea's *Vicar of Dursley* was exceptionally good. Barry McAllister 6th.

Items: An incident in which Frederick Bryton was a participant occurred a short time after the performance of *Yan-Yum*. A Northern Union messenger-boy brought to the office a pocket-handkerchief containing a sum of money and informed the manager, O. L. Ferry, that he had found it on the street. A vigorous search failed to reveal who the book belonged to, but some person happening along who had seen Bryton use the book in the afternoon recognized it. In a short time Bryton was soon bewailing his loss, and was made happy by the return of his wealth. Everybody had something, and the entire house was a scene of general merriment. A Miss Kate Deyo, residing in New York, wrote home from Lima saying she started from home six weeks ago with Gibson and Ryan, and was released at Lima without a word of warning and left there without a cent. She claims she was treated outrageously. Friends bought her a ticket and sent her home. Gibson and Ryan say the lady was not equal to her part, hence they had no use for her.

COLUMBUS.

Opera House (John Doup, manager): Howorth's Hippodrome 4th. Poor show. French's Montezuma co. 5th; fair audience. *Pay Cash* co. first-class. Betty and Snyder's *People's Theatre* 6th to 9th in a round of popular dramas at panic prices. Big houses.

Item: J. G. Schwartzkopf, owner, has concluded to remodel the Opera House. Will begin work at once. When completed it will be one of the best in the State.

RICHMOND.

Phillips' Opera House (Dobbin Brothers, managers): Frederick Bryton 4th in *Forgiven* to fair business. Montezuma co. 5th to very light business. Wallack's Bandit King co. 6th to fair business.

Grand Opera House (W. H. Bradbury and Son, managers):

Prisoner for Life co. 6th and 7th to light business. The scenery was fine.

ELKHART.

Buckley's Opera House (I. L. Brodrick, manager): Young Mrs. Winthrop drew a small but well pleased audience 6th. Fred Bryton, in *Forgiven*, to medium business 6th.

ANDERSON.

Dovey Music Hall (W. T. Durbin, manager): Prof. Morris' *Parades* gave a very satisfactory entertainment 6th, afternoon and night, to good houses. Hazel Kirk drew a crowded house 8th. Well-pleased audience 6th.

LA PORTE.

Hall's Opera House: Frederic Bryton's *Forgiven* co. 6th to fair business.

ITEM: Newell and Fielding open at Lay's Opera House 1st for a week.

CRAWFORDSVILLE.

Music Hall (Albert S. Miller, manager): Zomo the Magic Queen to only fair audiences 6th and 8th, but pronounced by all the finest scenery ever put on view in this little city, while the performance throughout was entirely satisfactory.

LAKE CITY.

Academy of Music (Thomas R. Bell, manager): Ida Mule, 6th, made her bow here as a star in Moran's *P. Taylor's play*. *Diplomacy*. Fair business. Miss Mille limples was pleasing. In the jump from comic opera to comedy, the stage gains a sombre of that average ability. With youth, beauty, and above all, taste, it is only a question of time when she will be a star.

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THE NEW YORK MIRROR.

The Usher.



Mend him who can! The ladies call him, sweet.

LOVE'S LABOR'S LOST.

Henry Arthur Jones has been steeped to his eyes in work since he returned to London. He is writing a new play for the Princess, a romantic five-act drama; a three-act comedy for the Vaudeville, to be brought out early in the Spring, and a one-act comedy now in rehearsal at the St. James'. Mr. Jones writes that he has the pleasantest recollections of his American trip—except the voyage home. He will not easily forget the kindness he received in New York, and (D. V.) he means to pay us another visit next season, when he hopes to be less hampered with business.

* * *

Last week some rather warm correspondence passed between J. M. Hill and Augustin Daly concerning the announcements of Leah. Daly churlishly demanded that credit should be given him as the author of the play. Mr. Hill said he supposed the author to be Mosenthal, and he did not know that Daly had any rights in the premises; however, if he would make such use of Daly's name in this connection as the latter required. As a consequence the advertisements and play-bills now contain the words "Leah the Forsaken, by Augustin Daly (from the German of Mosenthal)," and the wrath of the adapter is appeased. It is interesting to note that Daly, who so readily resents any attempt to deprive him of credit, has not been so zealous in giving the same credit to others to whom he is indebted. The title-page of the printed book of Leah the Forsaken, by the way, describes it as "a play in five acts by Augustin Daly, author of Griffith Gaunt," etc. The name of the real author of the German play Deborah, who everybody except Daly seems to know is Mosenthal, is carefully omitted, as is also the name of the man who made the translation, which Daly could not have made, as he is ignorant of the German language. But what more could have been expected of a distinguished dramatist who also proclaims himself as the author of Charles Reade's Griffith Gaunt?

* * *

On Monday J. M. Hill returned from Lowell, where he had gone to attend the funeral of his mother. He contracted a violent cold and on Tuesday was confined to his rooms at the Hotel Dam. Yesterday alarming symptoms appeared, and by the doctor's orders nobody was permitted to see him. Last evening at the hotel it was stated that Mr. Hill's condition was improved.

* * *

Fred. Paulding is annoyed at a report—started, I believe, in the *Herald*—that he mediates a starring tour next season. The statement is utterly false and baseless. Mr. Paulding is perfectly satisfied to hold the position of leading man, and he is not afflicted with stellmania. He is at a loss to know for what purpose this sort of tit-tat-tat is invented. There are many other professionals puzzling over the same problem.

* * *

Al Hayman purposes hereafter managing the Baldwin Theatre, San Francisco, from this city with occasional trips across the continent whenever it is necessary. He tells me that he can do better service here securing attractions than looking after the mere routine business in 'Frisco. He is enthusiastic over the hand-some profits of the Baldwin the past two seasons. Last year he cleared \$36,000. There is no difficulty now in getting first-class stars and combinations to play there, and Mr. Hayman isn't offering big certainties either. The necessity for that inducement no longer exists.

* * *

A neat little periodical is *The Opera Glass*, the first number of which has just been issued. It is designed as a guide to the amusements of the Metropolis, and furnishes the casts of the plays at the principal theatres. It is prettily and profusely illustrated by Fred. Ramsden, with the products of whose artistic pencil *MIRROR* readers are familiar.

* * *

The other day Eddie Henderson's pet saddle-horse, old "Crop," died at the Henderson place, Long Branch. "Crop" was well-known and well-liked by all the actors and actresses who have at one time or another been identified with the theatrical colony at the Branch. The animal was over thirty years old. He went through the war with a Pittsburg regiment.

and was bought twenty years ago by Manager Henderson from Lieut. Henry Smith. He got his name from the fact that in the battle of the Wilderness one of his ears was shot away. Four generations of the Hendersons have ridden or driven "Crop," and his sagacity and gentleness commanded him especially to the affections of his owner, Mrs. Henderson.

* * *

Alice Brown, the daughter of Mrs. Sol Smith, has been named by the retiring professor of elocution at Vassar College as the successor to her chair. The recipient of this compliment was graduated from Vassar not long ago, and she has been but a short time in the profession.

Mme. Janauschek's Farewell.

"Madame Janauschek's business this season has been quite satisfactory," said Manager Phil. Simmonds to a *MIRROR* reporter the other day. "In the far West, where she is a favorite, we had the field practically to ourselves. At the Grand Opera House last week our receipts were over \$6,000, and the management informs me that it was one of the biggest weeks known this season. This week we go on the road, and next week we go to the Jersey City Academy of Music. Throughout the tour Madame Janauschek's health has been of the best."

"What are your intentions for next season?"

"Next season will mark the farewell tour of Madame Janauschek in America. It will be under my management, and will be positively a farewell tour. A letter to that effect will be sent to all the papers when we start out. Madame Janauschek will remain on the stage three more years, playing engagements in England, South America and Germany. She can afford a rest, for she has been working hard, and her means will allow her to take the leisure she desires. She is possessed of considerable property, some of which is in the State of Kansas and very valuable.

"During Mme. Janauschek's farewell tour in this country she will, at the request of quite a number of managers, add to her repertoire Meg Merrilles. George W. Childs, of Philadelphia, who is her warm personal friend, and who was the one to advise her to study English, believes that she will be the greatest Meg Merrilles this country has ever seen. And from what I have seen of her reading of the part I fully coincide in his opinion. It was all that I could do, though, to get her to consent to play the part. What will lend still further interest to the impersonation will be the fact that Charlotte Cushman also made the play her farewell piece. The costumes for the Madame will be rich and handsome, and it is her intention to make the supporting company one of the strongest she has ever had. The season will be opened on Sept. 20, at the Chestnut Street Opera House, Philadelphia, for two weeks, and twenty-two weeks have already been filled in leading cities. I have just closed two weeks at J. M. Hill's Columbia Theatre, Chicago, and am now negotiating with John Setson for two weeks at the Fifth Avenue. At the close of the farewell tour Mme. Janauschek goes to London to produce Bleak House for a run. During the coming Summer I shall take a trip over in her interest."

The Excise War.

The Excise war still continues between the managers and the Board of Excise Commissioners, notwithstanding the recent decision in the case of the Metropolitan Hotel bar-room, in which it was held that it did not connect with Niblo's Garden within the meaning of the Consolidation act.

We have now a controversy between Albert S. Leroy, who keeps a bar room in the Metropolitan Opera House building, and the Excise Commissioners. The latter threatened to revoke or annul the license of Mr. Leroy upon the contention that his place connects with the auditorium or lobbies of the Opera House. Mr. Leroy is of the opinion and insists that the Excise Commissioners are acting beyond their authority, and that his bar-room does not come within the law relative to the sale of liquors in places connecting with the auditoriums or lobbies of theatres. He has obtained an injunction from Judge Van Brunt in Supreme Court, Chambers, restraining the Excise Commissioners from interfering with him in the continuance of his business.

Fayette at Home.

"I've had a hard-working season of it," said Estelle Clayton to a *MIRROR* reporter the other day, "and that is the principal reason why I stop playing this Saturday night."

"What are your intentions for the future?"

"I shall start out again as soon as I find a suitable play. I have learned that it is much better to have two or three pieces than just one, for other pieces have been demanded both by the manager and the public, although Fayette was very well received. I have a play now under consideration, the idea and plot of which is so novel that the author does not care to have a word mentioned about it until just before he is ready to bring it out. Whatever I do, though, I shall not relinquish Fayette."

"Regarding my own play which I am now at work upon, all I can say is that it is a mere skeleton at present, and that I cannot tell when it will be ready. It is a society comedy in three acts, with a dashing comedy part for myself, instead of the character of a serious heroine. I have also a lovely part in it for my sister, Isabel Eveson, which I am writing especially for her, and we shall appear in the play together. Miss Eveson is soon to end her engagement with Charles Wyndham's company at the Criterion Theatre, London, and will then return home. The scenes of the comedy will be laid in the drawing rooms of city society and at a cottage garden at Newport, while the story, which is a serious one, with the comedy element predominating slightly, will hinge upon a modern society marriage. My character will be that of a frivolous wife, and there will be abundant opportunity for the display of elegant dresses. Somehow or other that's what the public seem

to want. They never seemed to be satisfied when I came on the stage in my rags in *Favette*."

The McCullough Monument.

"Nothing has as yet been positively settled regarding the monument to be erected to John McCullough," said Captain William M. Connor to a *MIRROR* reporter recently, "and it is quite probable that nothing can be done for some time. However, one thing is quite sure, and that is that the body will have its final interment either in Mount Moriah Cemetery, Philadelphia, or in St. Louis. The Elks of the latter city, who were the first to acknowledge Mr. McCullough as a star, have kindly volunteered to donate a plot and erect a monument over the tragedian's grave, provided the body be interred there, while William F. Johnson has informed me that the citizens of Philadelphia will subscribe a certain sum for the erection of a monument over the grave in that city. I could also raise a sufficient sum here in the city, I think, to meet all the necessary expense; but the matter is in abeyance, with everything just as I have told you. Neither city has any particular claim on McCullough, for although his wife lived in Philadelphia, he never made that city his home. St. Louis, though, has ever been kind to him. Yet for all that the family will be given their choice as to where the dead tragedian will be buried."

An Extensive Tour.

On Monday C. R. Gardiner was in town, having just returned from a three months' tour of Southern Mexico and Texas. He reports a prosperous season for all his five companies, save one, and that has lately turned the scales favorably.

"I took Only a Farmer's Daughter through California," said the manager. "My new star, Blanche Curtiss, has created a new boom. According to present indications the play will clear larger profits this season than ever, and it has had some pretty good seasons, too."

"Miss Curtiss is exceptionally pretty. She is an intelligent actress and possesses that magnetism which always draws money. I cannot truly say that she is a great actress, but she has what is of more value to a manager sometimes than greatness—the faculty of fascinating her spectators. She is to play in New York late this season, and I have no fear of her reception.

"Money seems to be plentiful along the line of the Northern Pacific. But expenses are very heavy and business somewhat uncertain. If a manager can take out just what they want, good houses at good prices are assured; and let me say that they want farce, variety and horseplay. Except in Helens, Butte City and Portland, Oregon, they have no love for drama. In Portland particularly the public taste is commendable. The people want the best attractions, and will patronize no other kind. Our largest receipts were in Seattle and Victoria, B. C., where the theatres were not large enough for the crowds.

"I should not advise managers to go over my route. It is a game of chance. A prominent company under the direction of a manager of this city was in that country about the same time that I was, and they played to nothing. In Frisco we stayed five weeks and did what nobody but Patti has done—turned people away from all parts of the Grand Opera House, and even standing room had to be refused. In Los Angeles we did not do so well as in other cities. A big excitement had been worked up for Nevada, and they had no room to think about anybody else. Any company going to California can, with a change of bill, put in a full week at Los Angeles, and from there visit San Diego, which has a bad theatre, but a live and amusement-loving population. After San Diego, Riverside can be played for two nights. Aside from the profit, this place is worth visiting for its beauty. There is a complete square for every house in the town, and the whole place blooms with orange groves and tropical foliage. There is one avenue, lined with massive shade trees, that is 200 feet wide and sixteen miles long. San Bernardino is the last town before entering Arizona, and it is one of the best for money in the country. There is a beautiful opera house, with all the latest improvements. It can only be rented. My business was immense.

"In Tucson seats sell for \$1.50 and admission is \$1. \$400 is considered a fair house. The theatre is very primitive. Chairs have to be carried in from neighboring houses and rough benches from a picnic ground nearby. Borrowed oil lamps, queer scenery, small stage and walls riddled with bullet make up a picturesque interior. An attraction goes there about once in two months. I did not go to Tombstone, as I heard the place was as dead as its name. I skipped Deming, N. M., because you have to lose one night by playing there. The next principal point was El Paso, Texas, on the Rio Grande just across from Mexico. This is the most promising city in the section, and it is destined to be one of the most important cities in the Southwest. A good company with fine plays can stay there a week and have large receipts. I cannot say how the introduction of cheap prices would work. It has already killed some of the cities in Texas. My business was never so good in that State before. I have no opinion to express about cheap prices there—everybody must act for himself. I try to float with the tide. Texas is the great State of the future. Her people are the most hospitable that can be imagined. There is going to be a big boom there soon, if I am not a competent judge."

Mr. Herne's Minute Men.

James A. Herne, the author-actor, who has been keeping himself secluded in Boston for the past five or six months, arrived in the city on Sunday last for the purpose of making arrangements for the production of his new play, *The Minute Men of 1774-5*, at the Chestnut Street Theatre, Philadelphia, on April 5.

"I've done nothing this season but make preparations for putting on my drama," he said to a *MIRROR* reporter at the Sturtevant House the other day, "and from that you may judge that I am building considerable hope on it. I wrote the play last August. It is a military comedy-drama in five acts. I shall divide my time between this city and Philadelphia till April.

"The Minute Men is a drama with a love-story running through it and interspersed with military effects. The melodramatic elements of the play are coherent and reasonable; yet at the same time very powerful, and there is plenty of comedy. The models of the scenery, which will consist of a series of beautiful pictures, are all made. The construction of the plot and the manner of treatment of the play are novel, and I have never come across anything of the same nature in all my experience of twenty-five years on the stage. The time of the play is around Boston about 1774. There are eleven principal roles, and they are all equal, each being an individual character by itself, and the cast requires a very strong company.

"I shall employ for the tables and effects fully one hundred people, and as this is really the biggest undertaking I ever embarked in, it really looks as though I might require an assistant manager. One of the effects of the play will be the Battle of Bunker Hill, while another will be an Indian fight in the fourth act, between the Indian hero and the renegade. The character I shall impersonate will be that of Reuben Foxglove, an old New Englander, and it will, if anything, be inferior to the characters allotted the other players. However, as it is a character part that fits me, I have chosen to take it. Mrs. Herne (Katherine Corcoran) will be seen in a comedy part, that of Dorothy Foxglove, an adopted daughter of Reuben.

"One thing I would like to dwell on, so that the piece may not be misunderstood, and that is, that the story of the play is dramatic, and that the military effects are introduced to give it color, and are brought in reasonably, not dragged in by the hair, as it were.

"No time has been fixed after the Philadelphia date, nor will any be settled upon just now, as I shall let this season take care of itself, putting all my energies into making dates for next year after the play has been produced.

"What have you done with Hearts of Oak?"

"That has been shelved until the time is ripe for a revival. I didn't believe in spelling all its chances by having it played in cheap theatres, and although I had over fifty offers from very good people who wanted to take it out on royalty, I refused them all."

About the Gypsy Baron.

When Anorita shall have ended its successful career at the Casino, Strauss' latest work, *The Gypsy Baron*, will take its place.

The operetta is to be mounted in a style which, it is thought, will eclipse all previous achievements in this direction at our house of opera comique. Strauss finished the score last Autumn, and it was produced not long ago in Vienna at the Wiener Theatre, where it bids fair to run through the season. In view of its forthcoming representation in this city, a brief survey of the plot of *The Gypsy Baron* will be read with interest. Shortly before the outbreak of the War of Succession, Maria Theresa amnestied a number of exiled Magyar nobles, among them one Barinkay, whose father—a crony of the last Pasha of Temesvar—is generally understood to have annexed the Austrian military chest during the Austro-Turkish struggle for the possession of Lower Hungary, and to have buried the treasure thus acquired. Young Barinkay returns to the paternal acres, where an old gypsy-woman foretells all manner of good luck to him, and a family friend—one Carniero, a Commissioner of Public Morals—advises him to take no time in espousing Aranea, the only daughter of a wealthy but illiterate pig-breeder. This worthy is ready and willing to consent to the match; but Aranea, besides being in love with a youth of her own choice, cannot forget that her maternal great-grandfather was an Archimandrite who would be unlikely to rest in his grave were she to marry anybody of a lower rank than that of baron. Barinkay, who belongs to the nobility, regards this pretension as quite ridiculous for in a pig-breeder's daughter, and vows to be avenged on the ambitious maiden. In furtherance of this amiable purpose a tribe of gypsies turns up and elects Barinkay as its chief, volvode, or "baron." He accepts office, and very opportunely falls in love with Saffi, a pretty Roman girl, about whose pedigree there is a mystery. She accepts him, and they are wed, after a fashion.

Shortly afterward he discovers the hidden treasure, which is promptly claimed by his family friend, the Moral Commissioner, as State property. This functionary then denounces Barinkay to Count Homonay, a recruiting officer, who arrives unexpectedly upon the scene, as being in illegal possession of the long-lost military chest, and, moreover, as having contracted intimate but unsanctified relations with Saffi. Barinkay, when interrogated with respect to the latter of his alleged delinquencies, somewhat frivoulously explains that "he was married by a bullfinch in the presence of a couple of storks." Count Homonay raises no objection to this ornithological rite, but hints that Barinkay will do well to give up the treasure and 'list for a soldier.' He does both, with the promptitude born of necessity, and bids farewell to Saffi, who about this time is suddenly discovered to be the only surviving daughter of the last Pasha of Temesvar. In the third act the Gypsy Baron, having distinguished himself during a campaign, is raised to the peerage by the Empress Queen, and regularizes his position, as far as Saffi is concerned, by the aid of Holy Church. Aranea's masquerade is condoned by the pig-breeder, under the soothing influence of a profitable army contract, procured for him through the influence of Barinkay; in short everybody is made happy in 3 1/2 time, to the strains of such an inspiring waltz as only Johanna Strauss, of all men living, can compose.

Sickness at the Casino.
Something in the nature of an epidemic appears to have struck the Casino since the production of *Amorita*. The first to be taken down was Edward Aronson, who returned only yesterday from a trip to Old Point Comfort, Va., for his health. Then followed Frank Celli, whose attack of vertigo so alarmed both the singer and the doctors that almost immediately after his recovery he left for England to take a long rest. Next came Pauline Hall, whose part in the opera has been taken by Mae St. John. The last to be stricken was Victoria Schilling, who has been in poor health

almost since the very beginning of the part of *Amorita*, and who is still ill at the Casino on Tuesday evening. She is to be given between acts, lying sick at her home, and has but a chance of her being able to sing again at the beginning of next week. The *Gypsy Baron* is assumed by Agnes Schilling.

The Drama's Heredita-

Whatever adds to the dignity and importance of the Theatres is worthy the notice of a dramatic journal. There is no lack of public taste and sentiment, there are no passages and demonstrations which are behind and before the footlights. It reflects and reports the progress of the world and shows in many ways in the most popular conceit.

In this, as in all other departments of life, it far transcends the daily news in reflecting the heart of the nation.

There is a power in the Mirror which is not to be found in any other paper.

It is the agency of human agency, and the tremendous force that it exercises, and with its growing power of establishing love and sympathy between the sexes, and with this condition, the *Mirror* and it is therefore that we can count on the favor of audiences with an inspiring eye.

The *Mirror* is not alone in this. Every newspaper may be analyzed according to its size, and active movement, and the extent of its circulation.

But the *Mirror* is unique in the extent to which it reaches the public. It is the only paper that can count for more than the action of the box-office or their material success, for it is standard paper, and objects of moment, and consideration, and may be considered as the *New York Times* of the Astor family, whose members are the play-house, and the *Times* of the writing house.

The founder of the *Mirror* was one of the prominent men of the city.

Steeped in the atmosphere of the Astor family, he was educated to New York, and William B. Astor, his son, is his trustee, and the Astor family

THE NEW YORK MIRROR.

PROVINCIAL.

[CONTINUED FROM PUPIL PAGE.]

of them six straight large audiences from eight nights of "The Mikado," with Fan-
tasio as the title role, this week.
Mr. Tracy, manager of the Court Street Theatre, has sent a letter to Mr. Brady, who retired from
theatre business last summer, expressing appreciation of his
successes and wishing future prosperity. I reluctantly
advised him to Mr. Brady Saturday. Ex-
-and now manager of the Court
-and Mr. Tracy, C. H. Bidwell, and his
-These gentlemen were respectively engaged
-and recommended by Mr. Brady before his departure.

TROY.

Grand Opera House (Gardiner Rand, manager): The Mikado, magnificently and beautifully acted, attracted favorable and crowded houses 4th, 5th and 6th. The management, under John Stoenck, has one
-and Mrs. Herbert and Harry Allen doing
-The Memorial Quintette Club gave a most enjoy-
-and a fair and appreciative audience 6th. The
-instrumental numbers received double success. The
-singing of Edith Edwards, soprano, was unsatisfactory.
-She sang in a careless manner, and her voice was
-wretchedly flat. An apology for Miss Edwards singing
-would not have been out of order. -Monte Carlo
-Item: A seafaring acque, the property of Mrs. Ham-
-ilton, of Rice's Opera co., was rented here for \$75 to pro-
-prietor of Curtis House. Gallant Bonaparte!

Sam Henderson is having the interior of Memorial Hall
-repainted and decorated for the Summer season. Ed-
-ther Lyons, the Octoress in The White Slave, would
-appear to much better advantage in light-colored roles or
-heavy parts. She is highly regarded by uninitiated ap-
-plause for her splendid acting in Act VI.

CANTON.

Schaefers' Opera House (Louis Schaefers, manager): Mile, Rhee and co. paid Canton their fifth annual visit
-and 6th, and it was certainly the most successful,
-as well as the society event of the season. In spite of a
-blinding snow-storm the house was packed. At the
-close of the performance the star was called before the
-curtain and presented with a bouquet of flowers as a token of the admiration of the large audience.

MOUNT VERNON.

Woodward Opera House (L. G. Hunt, manager): The Memorial Quintette Club gave a most enjoy-
-able and a fair and appreciative audience 6th. The
-instrumental numbers received double success. The
-singing of Edith Edwards, soprano, was unsatisfactory.
-She sang in a careless manner, and her voice was
-wretchedly flat. An apology for Miss Edwards singing
-would not have been out of order. -Monte Carlo
-Item: A seafaring acque, the property of Mrs. Ham-
-ilton, of Rice's Opera co., was rented here for \$75 to pro-
-prietor of Curtis House. Gallant Bonaparte!

MANSFIELD.

Miller's Opera House (Miller and Ditzhaefer, managers): Overflowing houses greeted Cora Van Tassel on
-her return engagement 6th and 7th, with matines. The
-leading parts are well played by Miss Van Tassel and
-Edwin Young.

XENIA.

Opera House (J. A. Hiviling, manager): James Wallack in Beaufit King 6th, to big business. Best sen-
-tional show of the season. Maggie Mitchell 6th, to a
-600 houses. The city present. All greatly enjoyed Maggie the Midget.

HAMILTON.

Globe Opera House (Corbett and Myers, managers): Butler Opera House (J. J. McCandless, manager): Fowler and Warmington's Skipped by the Light of the Moon co. appeared 6th, to a large and appreciative audience. Price fifty and seventy-five cents. The Messrs. Lemax in the leading characters well merited the enthusiastic applause. Little Hinton, Feb. 1, week.

CONNELLSVILLE.

Opera House (Stanford Pratt, manager): Kate Claxton 6th, in Called Back, to a large and appreciative au-
-dience.

JOHNSTOWN.

Johnstown Opera House (Weaver and Jordan, managers): Frank J. Frayne, in Si Slocum, 6th, giving the usual satisfaction. Top-heavy house. Rogers' Uncle Tom's Cabin co. 6th and 7th to good business. Audience only fairly well pleased.

McKERSPORT.

White's Opera House (James E. White, manager): The Kersell Brothers Specialty co. 6th, before a small but well pleased audience. Second visit this season. The event of the season was the appearance of Kate Claxton and her excellent co. 6th, in Called Back.

PITTSBURGH.

Opera House (John A. Elsler, manager): Eddie Elsler's new play, Woman Against Woman, was given during the week, with the exceptions of Friday and Saturday evenings, upon which nights Minette and The Little Detective were given, respectively. Considered excellent support. Ross Coghlan, 11th; A Prisoner for Life, 12th.

LIBRARY HALL.

Library Hall (Frederick A. Park, manager): Eddie Elsler's new play, Woman Against Woman, was given during the week, with the exceptions of Friday and Saturday evenings, upon which nights Minette and The Little Detective were given, respectively. Considered excellent support. Ross Coghlan, 11th; A Prisoner for Life, 12th.

NEWPORT.

Newport Opera House (Henry Bell, Jr., manager): Stetson's Mikado made its second appearance this season, 6th, at the overflowing house. The opera was given in grand style and gave the best of satisfaction,

RHODE ISLAND.

CHARLESTON.

Owens' Academy of Music (John E. Owens, manager): Gillette and Kennedy in The Private Secretary, 6th and 7th, to good business, the last performance being given to one of the best second-night houses of the season. Old Cattermole in the hands of M. A. Kennedy was by far the best drawn character of the piece. Mr. Kennedy has added new life and interest to this immortal old uncle, and the most prominent feature of the cast. Mr. Gillette, as the Private Secretary, did not please as well. Frank Tashenbauer, Jr., suffers by comparison to H. M. Pitt. Mand Haslam was pretty and charming as Eddie, and the rest were fully up to the requirements. The introduction of Mr. Spaulding and the eight or ten little Spauldings created much laughter, but is inconsistent with the plot as Spaulding is supposed to be. The age of youth. Cattermole, the Private Secretary, 8th. C. C. Cook well supported in his ever popular and original creations Sam'l of Posen and Spot Cash which were given, 6th, and matinee, to fair houses. Nothing till Annie Pixley, 9th.

NORTH CAROLINA.

WILMINGTON.

Opera House (W. M. Gates, manager): The Mizell Bros. and Company is putting in two weeks here. Advertising is grand and comedy. Business excellent.

ITEM: Monte Cristo, Lodges Assurance, The Widow Man, Lady Lyons, Old Home and Young Heart. The co. is exceptionally good, including J. E. Chastain, E. V. Horning and Fannie Gillette.

AUBURN.

Academy of Music (E. J. Malone, manager): Bennett, Monks and Slavin, keep a fair and steady business. The house during the past week, doing only a moderate business.

WATERTOWN.

Coyne Opera House (M. G. Coyne, manager): The Mizell Bros. and Company is putting in two weeks here.

Advertising is grand and comedy. Business excellent.

ITEM: Monte Cristo, Lodges Assurance, The Widow Man, Lady Lyons, Old Home and Young Heart. The co. is exceptionally good, including J. E. Chastain, E. V. Horning and Fannie Gillette.

CHARLOTTE.

Charlotte Opera House (L. W. Sanders, manager): owing to the extreme cold weather C. W. Condoock and co. in The Willow Cope drew a slim house. The co. is a good one.

OHIO.

ZANESVILLE.

Wardell Co. Opera House (John Hoge, manager): The Wardell Co. Opera House is not a play, calculated to draw an audience of its excellence. The play is dis-
-persed and devoid of work absorbing interest as to hold

the attention of an audience. In consequence when it was given here 6th and 7th, the second audience con-
-sidered only a good one. The hand is J. H. Wardell, and

Levi's Comedy Club, 8th and 9th, in the chamber of commerce, and all that sort of thing. He really proved

himself to be a good actor, rendering a more

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THE NEW YORK MIRROR.

JANISH: Orange, N. J., 15; Paterson, 16; Norfolk, Va., 15, 16; Lynchburg, 16; Richmond, 21, 22, 23; J. H. LITTLE'S WORLD Co.: Binghamton, N. Y., 14; Cortland, 15; Syracuse, 16; Oswego, 18; JENNIFER HOLMAN: New Orleans, 4, two weeks; MEMPHIS, Tenn., 18, 19; Columbia, 21, 22, 23; Jackson, Miss., 25, 26, 27; New Orleans, Feb. 1, week; KATHERINE KOGERS: Cleveland, O., 11, week; Syracuse, 18, 19, 20; KATE CASTLETON: Pittsburg, 11, week; N. Y. City, 18, week; Brooklyn, 24, week; Boston, Feb. 1, week; KITTY RHOADES: Lansconing, Md., 18, 19, 20; Martinsburg, W. Va., 21, 22, 23; Frederick, Md., 23, week; KATIE PUTNAM: Natchez, Miss., 13, 14; Monroe, 15, 16; Yazoo City, 18, 19; Jackson, 20; KINDERGARDEN Co.: Utica, N. Y., 11, 21, week; Austerlitz, 22, 23; KATHARINE CLANTON: Salamanca, N. Y., 14; Hornellville, 18; Susquehanna, Pa., 16; N. Y. City, 18, week; Worcester, Mass., 18, week; N. Y. City, 25, week; W. H. LYTEL'S CO.: Winnipeg, Dec. 24, four weeks; WILLIAMS' LITTLE DUCHESS CO.: Madison, Wis., 12 to 16; WELLSELEY-STERLING CO.: Norfolk, 14, week; Brooklyn, 18, week; CINCINNATI, 22, 23; Louisville, March 1, week; BROOKLYN: Brooklyn, Feb. 1, week; Jersey City, S. O., 10; Newark, 11, 12, 13; KIRALFYS' AROUND THE WORLD: San Francisco, Dec. 14, six weeks; KELLY AND MASON: Philadelphia, 11, week; LAWRENCE BARBER: Providence, 11, week; BOSTON, 18, two weeks; N. Y. City, 21, 22, 23; KITTER RHODES: Lansconing, Md., 18, 19, 20; Martinsburg, W. Va., 21, 22, 23; Frederick, Md., 23, week; KATIE PUTNAM: Natchez, Miss., 13, 14; Monroe, 15, 16; Yazoo City, 18, 19; Jackson, 20; KINDERGARDEN Co.: Utica, N. Y., 11, 21, week; Austerlitz, 22, 23; KATHARINE CLANTON: Salamanca, N. Y., 14; Hornellville, 18; Susquehanna, Pa., 16; N. Y. City, 18, week; Worcester, Mass., 18, week; N. Y. City, 25, week; W. H. LYTEL'S CO.: Winnipeg, Dec. 24, four weeks; YOUNG MRS. WINTHROP CO.: Detroit, 14, 19, 20. **OPERA AND CONCERT COMPANIES.** ACADEMY OPERA CO.: New Orleans, Dec. 28, three weeks; BOSTON: Boston, Feb. 1, four weeks; BRUNNELL AND MOULTON'S CO. A: Columbus, O., 11, week; Indianapolis, 18, two weeks; Cincinnati, Feb. 1, three weeks; BROOKLYN: Brooklyn, 18, week; BRUNNELL AND MOULTON'S CO. B: Wilkes-Barre, Pa., 11, week; Scranton, 18, week; BUDA COLLE CONCERTS: Brooklyn, 10; Orange, 22; BIJOU OPERA CO.: Paterson, N. J., 18, weeks; BUDOTON IDEALS: Wilmington, Del., 11 to 14; Harrisburg, 15, 16; Baltimore, 18, week; Philadelphia, 25, week; COLUMBIA: Schuyler, 22; CLARKE LOUISE KELLOGG: Washington, 19; CORLETT OPERA CO.: Rutland, Vt., 11, week; Poultney, 18, week; CARLETON OPERA CO.: Louisville, 11, week; Chicago, 18, two weeks; CORINNE MEREMAKERS: Bethlehem, Pa., 11, week; Lockport, N. Y., 18, week; Buffalo, 21, week; LILLIAN LEWIS: Washington, 11, week; Norfolk, Va., 18, 19, 20; Alexandria, 21, 22, 23; LOUISE POMEROY: Paterson, N. J., 11, week; Albany, N. Y., 18, week; LOU LOUIS: New Orleans, 11, week; LITTLE FUGGERS' CO.: New Orleans, 11, week; LIZZIE MULLEN: Detroit, Mich., 14, 15, 16; YPSILON, 18; Ann Arbor, 19; Bay City, 20; Kalamazoo, 21; Jackson, 22, 23; Lima, 27; Kokomo, Ind., 28; Paris, 29; Logansport, 30; Chicago, Feb. 1, week; MARGARET MATHER: N. Y. City, Oct. 13—indefinite season; MASTERY-VAUGHN WE. U. & CO.: Boston, 11, week; MAUDE ATKINSON: Des Moines, Ia., Jan. 11, two weeks; MAY: Philadelphia, 4, two weeks; BALTIMORE, 18, week; Washington, 25, week; Cincinnati, 26, week; DETROIT, 14, 15, 16; MARY GUTHRIE S. KNIGHT: Brooklyn, 11, week; TRENTON, N. J., 18, 19; MODESKA: N. Y. City, 4, two weeks; Philadelphia, Feb. 1, week; MILTON NOBLES: Chicago, 11, week; St. Louis, 18, week; MAURICE PIKE'S CO.: Canastota, N. Y., 11, week; Fort Plain, 18, week; MINNIE MACE: Chicago, 11, week; St. Louis, Mo., 18, week; Cincinnati, 24, week; M. R. CURTIS: Savannah, Ga., 13, 14; Macon, 15; Columbus, 16; Selma, Ala., 18; Birmingham, 19; Montgomery, 25; Pensacola, Fla., 21; Mobile, Ala., 22, 23; NEW ORLEANS, La., 25, week; MICHAEL STRICKER CO.: Canon City, Col., 14; Pueblo, 15; Colorado Springs, 16; Cheyenne, Wyo., 20; St. Joseph, Mo., 22, 23; MYRA GOODWIN: Middlebury, Ct., 14; BLACKBURN: Indianapolis, 15, 16; MAGEE MITCHELL: Hannibal, Mo., 18; Moberly, 19; Sedalia, 20; Kansas City, 21, 22, 23; Denver, Colo., Feb. 1, week; MATTIE VICKERS: Wheeling, W. Va., 11, week; Washington, 18, week; Boston, 25, week; MAUDIE GRANGER: Washington, 11, week; MILTON ABORN'S TOURISTS: Chicago, 11, week; St. Louis, Mo., 18, week; MARY AND MURRAY: Brooklyn, E. D., 11, week; N. Y. City, 18, week; Brooklyn, 25, week; Philadelphia, Feb. 1, week; PITTSBURGH: 8, week; PITTSBURGH: 8, week; PHILADELPHIA, 18, week; COLUMBUS, 18, week; WHEELING, W. Va., 18, week; LOUISVILLE, 25, week; CINCINNATI, 26, week; MONTGOMERY: Newark, O., 16; WHEELING, W. Va., 18, week; MINEY'S SILVER KING CO. (Mack and Bangs): Louisville, 18, week; NASHVILLE, Tenn., 18, 19, 20; MONTEZUMA CO.: Newark, O., 16; WHEELING, W. Va., 18, week; LOUISVILLE, 25, week; CINCINNATI, Feb. 1, week; MUGGS' LANDING: Cleveland, 11, week; Youngstown, Franklin, Pa., 19; Oil City, 20; Erie, 21 to 23; MONTGOMERY-WHEAT CO.: Crawfordville, Ind., 11, week; COLUMBUS, O., 18, week; Toledo, 25, week; BUFFALO, Feb. 1, week; MCCORD COMEDY CO.: Galatia, Tenn., 11, week; MURFRESBORO, 18, week; Huntsville, Ala., 23, week; ROME, Ga., Feb. 1, week; N. S. WOOD: Toledo, 11, week; Cleveland, 18, week; CHICAGO, 25, week; NELLIE BOYD CO.: Tyler, Tex., 14; Corsicana, 15; Waco, 16; Marshall, 18; Shreveport, 19, 20; Monroe, 20; Vicksburg, Miss., 21, 22; Jackson, 23; NODDY'S CLOTH CO.: N. Y. City, 11, week; TRENTON, N. J., 18, 19; ONLY A FARMER'S DAUGHTER CO. (Blanche Curtiss): Austin, Tex., 14, 16; San Antonio, 17, 18; Luling, 19; Flatonia, 20; Vienna, 21; Lagrange, 22; Columbus, 23; Galveston, 24, 25; Houston, 26, 27; Beaumont, 28; Lake Charles, La., 29; New Orleans, Feb. 8, week; ONE OF THE BRAVE: Philadelphia, 11, week; OLIVER BYRD: Memphis, Tenn., 13, 14; Little Rock, 15, 16; Hot Springs, 19, 20; Texarkana, Tex., 21; Paris, 22; DeSoto, 23; Dallas, 25, 26; PRIVATE SECRETARY AND PROFESSOR CO. (W. H. Gillette): Norfolk, Va., 13, 14; Lynchburg, 15; Baltimore, 18, week; N. Y. City, 25, two weeks; Philadelphia, Feb. 8, week; BROOKLYN: 8, week; BOSTON: 8, week; Youngstown, 18, week; CHICAGO, 25, three weeks; St. Louis, Mo., Feb. 15, week; ROSE COUGHLAN: Pittsburgh, 11, week; St. Louis, 18, week; ROMANY RUE CO.: Davenport, Ia., 14, 15; ZEEB: Zanesville, 14; Wheeling, W. Va., 15, 16; Marietta, O., 18; Parkersburg, W. Va., 19; Cumberland, Md., 20; Hagerstown, 21; Altoona, Pa., 22; Lancaster, 23; ROSE LEVERET: Newberg, N. Y., 14, 15; Tarrytown, 16; RAG BABY CO. (Western): Milwaukee, 14, 15, 16; Indianapolis, Ind., 18, 19, 20; Cincinnati, 21, week; RAG BABY CO. (East-Southern): Houston, Tex., 14, 15, 16; New Orleans, 18, week; Pensacola, Fla., 23; Mobile, Ala., 26, 27; RIGHTRIME'S CO.: Reading, Pa., 14, 15, 16; York, 18, 19, 20; Lancaster, 21, 22, 23; SOU SMITH RUSSELL: N. Y. City, 11, week; Boston, 18, week; BROOKLYN, 25, week; Philadelphia, Feb. 1, week; HALLIBURTON ATHLETIC CO.: Muskegon, Mich., 20; SHIELDS OF A GREAT CITY: Philadelphia, 11, week; SALSBURG'S TRAMPADOURS: Buffalo, 14, 15, 16; Pittsburgh, 18, week; Philadelphia, 25, week; Baltimore, Feb. 1, week; SALVINI: Chicago, 11, two weeks; DES MOINES, Ia., 23; Omaha, Neb., 26; STRANGERS OF PARIS: New London, Ct., 13, 14; Waterbury, 15, 16; Providence, 18, week; Indianapolis, 23; SKATING RINK CO. (Nat Goodwin): Boston, 4, two weeks; N. Y. City, 18, week; Brooklyn, 25, week; Baltimore, 26, week; BROOKLYN, 21, week; N. Y. City, 26, week; Washington, 25, week; SKEPTIC BY THE LIGHT OF THE MOON: Denver, 11, week; Kansas City, 18, 19; Lincoln, Neb., 20; Omaha, Neb., 21; SKIPPED BY THE LIGHT OF THE MOON: Fowler, 11, week; Washington, Co., Mansfield, O., 14; Newark, 15; Zanesville, 16; Columbus, 17; Circleville, 18; Middlebury, Vt., 19; Frankfort, Ky., 21; Lexington, 22; Lebanon, O., 23; Hamilton, 25; Madison, Ind., 26; STANDARD DRAMATIC CO.: Milwaukee, 14, 15, 16; Chicago, 18, week; Des Moines, Ia., 23; Omaha, Neb., 26; San Francisco, Feb. 1, three weeks; STANFORD DRAMATIC CO.: Watertown, Pa., 4, two weeks; Elmira, N. Y., Feb. 1, week; STAPLES CO.: Binghamton, N. Y., 14, 15, 16; STEETS OF NEW YORK CO.: Baltimore, 11, week; Lancaster, Pa., 18; Harrisburg, 19, 20; Pottsville, 21; Reading, 22, 23; Scranton, 25; Pittston, 26; Wilkes-Barre, 27; Allentown, 28; Easton, 29; Trenton, N. J., 30; Philadelphia, Feb. 1, week; Brooklyn, 8, week; SILVER SPUR CO.: New Orleans, 11, week; St. Louis, Mo., 18, 19; Louisville, Feb. 1, 2, 3; SIMMS COMEDY CO.: Burlington, Ia., 11, week; Cedar Rapids, 18, 19, 20; Marshalltown, 21 to 23; Dunlap, 25, week; TIN SOLDIER CO.: Springfield, 14, 15; Bloomington, 16; Chicago, 18, two weeks; TWO JOHN CO.: Lynn, 14; Fitchburg, 15; Greenfield, 16; Philadelphia, 18, week; THREE CO.: Flint, 11, two weeks; Charlotte, 25, week; ULLIE ALSTROM: Hartfort, Ct., 11, two weeks; Brockton, Mass., 25, week; Holyoke, Feb. 1, week; Norwich, Ct., 8, week; WORLD CO.: Albany, N. Y., 12 to 16; Buffalo, 18, week. **VARIETY COMPANIES.** ALICE OATES: Detroit, 11, week; ASHTON BROTHERS CO.: Shenandoah, 13, 14; Ashland, 15; Pittston, 16; Williamsport, 17; Plymouth, 18; Wilkes-Barre, 19; Lake Haven, 20; Troy, 21; New York, 22; Philadelphia, Feb. 1, week; Columbia, 25, 26; O'HARE: Indianapolis, 14; East Douglas, 15; Williamson, Ct., 16; Putnam, 18; Milford, Mass., 19, 20; Natick, 21; South Framingham, 21; OLIVER BYRD: Memphis, Tenn., 13, 14; Little Rock, 15, 16; Hot Springs, 19, 20; Texarkana, Tex., 21; Paris, 22; DeSoto, 23; Dallas, 25, 26; PRIVATE SECRETARY AND PROFESSOR CO. (W. H. Gillette): Newark, N. J., 16; Pittsburgh, 18, week; Youngstown, 25, week; CHICAGO, 25, week; BOSTON: 8, week; BROOKLYN: 8, week; NEW YORK: 8, week; TEXARKANA, Tex., 21; HOPE: 8, week; TEXARKANA, Tex., 20; MARSHES, no Shreveport, La., 21, 22; PADGETT'S CO.: Washington, 11, week; PECK'S BAD BOY CO. (South): Lake Charles, 11; Beaumont, Tex., 12; Houston, 13; Galveston, 14, 15; San Antonio, 16; PRIVATE SECRETARY CO. (Grover's): Newburyport, Mass., 22; ROSINA VOKES: New York, Dec. 21, four weeks; ROLAND REED: Waco, Texas, 14; Fort Worth, 15, 16; ROBINSON AND CRAND: Washington, 11, week; PITTSBURGH: 8, week; CHICAGO, 25, three weeks; St. Louis, Mo., Feb. 15, week; ROSE COUGHLAN: Pittsburgh, 11, week; St. Louis, 18, week; ROMANY RUE CO.: Davenport, Ia., 14, 15; ZEEB: Zanesville, 14; Wheeling, W. Va., 15, 16; Marietta, O., 18; Parkersburg, W. Va., 19; Cumberland, Md., 20; Hagerstown, 21; Altoona, Pa., 22; Lancaster, 23; ROSE LEVERET: Newberg, N. Y., 14, 15; Tarrytown, 16; RAG BABY CO. (Western): Milwaukee, 14, 15, 16; Indianapolis, Ind., 18, 19, 20; Cincinnati, 21, week; RAG BABY CO. (East-Southern): Houston, Tex., 14, 15, 16; New Orleans, 18, week; Pensacola, Fla., 23; Mobile, Ala., 26, 27; RIGHTRIME'S CO.: Reading, Pa., 14, 15, 16; York, 18, 19, 20; Lancaster, 21, 22, 23; SOU SMITH RUSSELL: N. Y. City, 11, week; Boston, 18, week; BROOKLYN, 25, week; Philadelphia, Feb. 1, week; HALLIBURTON ATHLETIC CO.: Muskegon, Mich., 20; SHIELDS OF A GREAT CITY: Philadelphia, 11, week; SALSBURG'S TRAMPADOURS: Buffalo, 14, 15, 16; Pittsburgh, 18, week; Philadelphia, 25, week; Baltimore, Feb. 1, week; SALVINI: Chicago, 11, two weeks; DES MOINES, Ia., 23; Omaha, Neb., 26; STRANGERS OF PARIS: New London, Ct., 13, 14; Waterbury, 15, 16; Providence, 18, week; Indianapolis, 23; SKATING RINK CO. (Nat Goodwin): Boston, 4, two weeks; N. Y. City, 18, week; Brooklyn, 25, week; Baltimore, 26, week; BROOKLYN, 21, week; N. Y. City, 26, week; Washington, 25, week; SKEPTIC BY THE LIGHT OF THE MOON: Denver, 11, week; Kansas City, 18, 19; Lincoln, Neb., 20; Omaha, Neb., 21; SKIPPED BY THE LIGHT OF THE MOON: Fowler, 11, week; Washington, Co., Mansfield, O., 14; Newark, 15; Zanesville, 16; Columbus, 17; Circleville, 18; Middlebury, Vt., 19; Frankfort, Ky., 21; Lexington, 22; Lebanon, O., 23; Hamilton, 25; Madison, Ind., 26; STANDARD DRAMATIC CO.: Milwaukee, 14, 15, 16; Chicago, 18, week; Des Moines, Ia., 23; Omaha, Neb., 26; San Francisco, Feb. 1, three weeks; STANFORD DRAMATIC CO.: Watertown, Pa., 4, two weeks; Elmira, N. Y., Feb. 1, week; STAPLES CO.: Binghamton, N. Y., 14, 15, 16; STEETS OF NEW YORK CO.: Baltimore, 11, week; Lancaster, Pa., 18; Harrisburg, 19, 20; Pottsville, 21; Reading, 22, 23; Scranton, 25; Pittston, 26; Wilkes-Barre, 27; Allentown, 28; Easton, 29; Trenton, N. 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CO.: Louisville, 14, 15, 16; Cincinnati 18, 19; Chicago, 20, week; MACO'S HUMPTY DUMPTY: Louisville, 11, week; PROFESSOR GEORGE BARTHOLOMEW'S EQUUS PARADOX: Rockford, Ill., 11, week; Joliet, 18, week; Aurora, 25, week; Bloomington, Feb. 1, week; Peoria, 9, week; SELL'S HUMPTY DUMPTY CO.: Cincinnati, 25, week; TONY DENNER: Haverhill, Mass., 15; Springfield, 18; Preston, N. J., 22; PROFESSOR REYNOLDS (Mesmerist): Ironston, Ia., 11, week; Academy, Denver, see ad. in "Managers Directory," —Cov. **Savannah, Ga.** Theatrical people are given special rates at the well-known Harnett House, Savannah, Ga.—Cov. **MRS. C. L. WALDRON.** of PHILADELPHIA. Has removed to 22nd street—two doors below 22nd street. Just as convenient to the theatres. She is prepared to welcome all former guests and any others who have applied, having obtained a much handsomer and larger house.

W. J. SCALAN: JACKSON, 14; Ann Arbor, 15; Adrian, 18; Coldwater, 19; Fort Wayne, Ind., 20; Springfield, 20; Decatur, 21; Lafayette, Ind., 22; Louisville, 23; Chicago, 18, week; WAGES OF SIN CO.: Penn Yan, Pa., 14; Waverly, N. Y., 15, 16; Chicago, 18, week; WILLIS' HONOR CO.: Baltimore, Feb. 1, week; Pittsburg, 18, week; Cincinnati, 22, 23; Louisville, March 1, week; WILLIAMS' LITTLE DUCHESS CO.: Madison, Wis., 12 to 16; WELLSELEY-STERLING CO.: Norfolk, 14, week; Brooklyn, 18, week; BROOKLYN: Brooklyn, Feb. 1, week; Jersey City, S. O., 10; Newark, 11, 12, 13; KIRALFYS' AROUND THE WORLD: San Francisco, Dec. 14, six weeks; KELLY AND MASON: Philadelphia, 11, week; LAWRENCE BARBER: Providence, 11, week; BOSTON, 18, two weeks; N. Y. City, 21, 22, 23; KITTER RHODES: Lansconing, Md., 18, 19, 20; Martinsburg, W. Va., 21, 22, 23; Frederick, Md., 23, week; KATIE PUTNAM: Natchez, Miss., 13, 14; Monroe, 15, 16; Yazoo City, 18, 19; Jackson, 20; KINDERGARDEN CO.: Utica, N. Y., 11, 21, week; Austerlitz, 22, 23; KATHARINE CLANTON: Salamanca, N. Y., 14; Hornellville, 18; Susquehanna, Pa., 16; N. Y. City, 18, week; Worcester, Mass., 18, week; N. Y. City, 25, week; W. H. LYTEL'S CO.: Winnipeg, Dec. 24, four weeks; YOUNG MRS. WINTHROP CO.: Detroit, 14, 19, 20. **OPERA AND CONCERT COMPANIES.** ACADEMY OPERA CO.: New Orleans, Dec. 28, three weeks; BOSTON: Boston, Feb. 1, four weeks; BRUNNELL AND MOULTON'S CO. A: Columbus, O., 11, week; Indianapolis, 18, two weeks; Cincinnati, 22, 23; Louisville, Feb. 1, week; BRUNNELL AND MOULTON'S CO. B: Wilkes-Barre, Pa., 11, week; Scranton, 18, week; BUDA COLLE CONCERTS: Brooklyn, 10; Orange, 22; BIJOU OPERA CO.: Paterson, N. J., 18, weeks; BIOTON IDEALS: Wilmington, Del., 11 to 14; Harrisburg, 15, 16; Atlanta, Ga., 18, 19; Augusta, 20, Macomb, 21; Savannah, 22, 23; Charleston, S. C., 24, week; Philadelphia, 25, week; LESSONS IN MUSIC, ON VIOLIN AND PIANO, will be given by HERR JEAN JOSEPH BOOTT, Address at 751 K. 14th Street, New York City. **F. FRANK A. COLE.** Advance Agent with James Owen O'Conor Co. En route or permanent address. **A. DELAIDE ROSS (Mrs. T. W. Ford).** Starving through Great Britain: Lady Macbeth, Portia, Julia, Emilia, Bessie, Margaret, etc. Address care, London. **A. LICE TAYLOR.** Leading Juvenile. With Queen Fawcett. At Liberty after Dec. 4. Address 445 Broadway. **A. LFA PERRY.** H. D. BYERS. With Joseph Murphy, season 1885-86. **B. BOSTON COMEDY CO.** H. Price Webber, manager. Tenth season. Organized May 21, 1874. Permanent address, Augusta, Me., or 165 Washington street, Boston, Mass. **F. FRANK WEBB.** Musical Director. J. K. Emmet Season 1883-84. At Liberty Summer season with Emmet's Orchestra. Address care, Boston. **G. KORGE KYLE.</b**

THE NEW YORK MIRROR.

PHOTOGRAPHIC NEWS.

First Openings.
[Official to the season.]
MONDAY, Jan. 13.—Faust was given last night by the Mapleton Opera company at the Grand Theatre. Anna Fohstrom was the Marguerite, and she made a great success of the part from the pretty impression at first to the strong with passion at the close. She is the best Marguerite for many seasons. Her voice throughout was fully equal. Gianella was Faust; Cherubini was Mephistopheles. The Anna, Valentine, Mile. De Vigne Siebel, and Miss Lablache Marta. Calls were frequent and vociferous from a very large house.

A large audience greeted Edwin Booth in "Richard III" at the Boston Museum.

Music Globes. We, Us & Co.; at the Park, will second week of Nat Goodwin in "The Skating Rink"; at the Howard, "The Devil's Advocate"; at the Bijou, Barlow, Wilson and Rand's Minstrels; at the Windsor, "The Crimes of Great City".

At the Hollis Street Theatre, "The Mikado" changes its tenth week to a good house. Ida Hall took the part of Yum-Yum, and P. A. Glavin that of Ko-Ko. So my news of last week was only a little premature.

Virginia's Capital.

[Official to the mirror.]

RICHMOND, Va., Jan. 13.—The weather, though bitter cold, the streets coated with ice and a strong wind prevailing, did not keep all the people at home, for a full house at the Theatre saw the Madison Square Theatre company in "The Private Secretary" on Monday night. A more fashionable or more highly dignified audience has never been seen here.

The Mozart Academy of Music was packed with an immense audience from here and neighboring cities, the occasion being the formal opening of this new and beautiful house. The Richmond Oratorio Society, the Gassan Women's Virginia and an organized chorus from elsewhere took part in the programme. The orchestra was composed of thirty pieces, and added immensely to the success. Greatest musical event ever known here. Professor Jacob Reinhardt, of this city, was the director, and will do his work.

Last night the Academy was crowded to see the National Ideal Opera company in "The Mikado". Every seat was sold. Panic prices.

Myra Goodwin's Company Embarrassed.
[Official to the mirror.]

FALL RIVER, Mass., Jan. 13.—Tony Carter's Humpty Dumpty, at the Academy, Monday night, did not get its usual large sum, business being about fair. Very cold weather. Myra Goodwin, in Sia, was booked for Tuesday night, but no advance agent or card showed up. Monday the company was here from Providence in an embarrassed condition. Hope to be able to resume at New year.

Janish's Success in Canada.

[Official to the mirror.]

OTTAWA, Ont., Jan. 13.—Janish appeared in "Madame" at the Grand, Monday and Tuesday evenings, to crowded houses. The Madame's division of the title role won frequent and hearty applause. She was ably supported, the clever work of John C. Frazer and Frank Warren being especially commended.

Miscellaneous.

[Official to the mirror.]

PROVIDENCE, Jan. 13.—Burr Oaks was received by a large audience at Low's Monday evening. It is said that this company will disappear at the end of the week. At the Providence Lawrence Barrett appeared in Richelieu before a large and refined audience.

BETHLEHEM, Pa., Jan. 13.—The Corinne Merriweather opened a week's engagement in the Lehigh Theatre Monday night, presenting "The Mikado" to a crowded house. Last night Corinne was rendered to another full house, while Corinne has caught on here in good style.

ELMIRA, N. Y., Jan. 13.—John T. Ray, went to the Magistrate to a well pleased audience Monday night. Stetson's Mikado to a standing room only house last night. Comedy excellent and large; scenery grand. This is the eighth performance of "The Mikado" here two months.

MONTREAL, Jan. 13.—The London Haymarket company opened Monday night at the Academy in "Dark Days" to a fair house.

ROCHESTER, N. Y., Jan. 13.—The Wilbur Opera troupe is doing "The Mikado" at the Academy to excellent houses. At the Grand George C. Mila is drawing fairly well in a hand of the legitimate. His Richelieu is drawing well at the Casino. Frank Edwards, of the Academy, is unusually happy over an unique and handsome present sent him from New York. It is very handsome.

CANANDAIGUA, N. Y., Jan. 13.—W. E. Sheridan, in "Louis XI.", was enthusiastically received last evening at Kingbury's Grand. A more perfect impersonation has never before been witnessed in this city. A return engagement is expected.

ALBANY, Jan. 13.—Gibson and Ryan's "Box of Irish Aristocracy" drew a big house at the Court Street Theatre, Monday night. The Ivy Leaf had a good audience at the Academy.

NEW YORK, Jan. 13.—Lester and Allen's "Roberts", Monday night, to a large audience. The Alibi Hall to standing-room only audience at the City Hotel, where the Lester

and Allen party registered, the crowd was so great to get a sight at Sullivan that three policemen were detailed to keep the sidewalk clear.

DANVILLE, Va., Jan. 13.—The Templeton Opera company, under local management of M. A. Moseley, played to good business Monday and Tuesday nights. Though the company were inconvenienced, the Mikado was rendered in grand style, and all who attended pronounced it the prettiest comic opera ever presented here. Lucille Meredith, Hattie Starr, Jay Taylor, George Broderick and William H. Seymour were repeatedly encored, especially Mr. Seymour as Ko-Ko.

PITTSBURGH, Jan. 13.—Notwithstanding that the weather was intensely cold, a very good attendance was the rule at all houses on Monday evening. Rose Coghlan had a very fair attendance at the Opera House to see Our Joan. She made a very favorable impression, and was called before the curtain several times. She was ably supported by Frazer Coulter and a well selected company. Kate Castleton's absurdity, Crasy Patch, drew a large audience to Library Hall. The comedy is interspersed with lively and attractive music and side-splitting recitations.

Professional Doings.

The New York School of Acting, at 30 East Fourteenth street, has begun its second term. The corps of instructors include F. H. Sargent, David Belasco, Lyndsay Thompson, Abbie Whinnery, Mile. Malvina, Mrs. P. Bruce, Ida Serven and others. Special lectures on pertinent subjects are given fortnightly at the School by distinguished professors.

—During the week of Jan. 13 Arthur Reben's company will produce "The Passing Regiment" in Toronto under the auspices of three regiments—the Queen's Own, the Grenadiers and the Regulars. The company will be strengthened by the addition of Henry Miller, R. Fulton Russell, Agnes Perring and Mollie Meader. The engagement promises to be a great success.

—Three different styles of souvenirs were given away at the 150th representation of "The Mikado" at the Fifth Avenue Theatre on Monday night. There were bouquets of cut jacquemont roses, easily worth fifty cents apiece; pretty lithographed cards of the "Three Little Maids from School" tied with ribbon, and sachets of perfume with Japanese pictures painted on them.

—A. B. Bennett, business manager of the Bell Moore company, which is playing this week at the Mt. Morris Theatre, Harlem, is spending a few days in town. He says the company has played a very good season except in that region of the South where the religious revivals have been rampant. The company was unfortunate enough to fall across the track of the revival at its fiercest heat.

—On last Saturday a private view of the new panoramas illustrating the battle between the war ships Monitor and Merrimac in the Hampton Roads, early in the Civil War, was given. It is to be exhibited next week at the building corner of Madison avenue and Fifty-ninth street, formerly occupied by Frank Murtha as a skating-rink. The painting occupies 20,000 square feet of canvas.

—The recent blizzards—pretty evenly distributed all over the country—have had the effect of changing numerous dates. Railroad connections have been disturbed in all quarters, but no serious mishaps are reported except in the case of the Dominick Murray company, which tried to cross an interior New York river on ice not sufficiently frozen to make a journey safe, and had a narrow escape from drowning.

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House entirely refitted. Accommodates 2,000 people. New management a success and no other city of 50,000 can now equal Erie for show business. Open time for first-class attractions as follows: Feb. 8, 9, 10, 11; March 2 and 3rd to 8th; April 2, 3 and 4th to 10th; May 1, 2, 3, 4, 5 and 6th to 10th; June in demand. Address H. A. FOSTER, Manager.

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I will give liberal sharing terms or certainties to first-class companies. Ottumwa is a live manufacturing city of 15,000, and is the railroad centre of Iowa. CONN LEWIS, Proprietor and Manager.

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A new play in four acts, by Henry A. Jones and Wilson Barrett, entitled HOODMAN BLIND.

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THE NEW YORK MIRROR.

STAGE STORIES.

XV.
STRANDED.

The steamship *Adriatic*, bound for Liverpool, from this port, a few years ago, had at least one perfectly happy passenger, in the person of the present writer. My position in the dramatic profession had been for some time fully acknowledged and liberally rewarded by the New York managers. I had letters of credit for a sum of money sufficient to keep the wolf forever from the door, and I had Lucy Graham's lost letter safely bestowed in my pocketbook, lying between the banker's vouchers and a London manager's engagement as a stock-star. Of course I was going home to marry Lucy. We had been betrothed for several years, but I had steadfastly determined never to make her my wife until I had secured a good position in the profession and had saved enough money to assure her from all fear of poverty. I do not speak of my savings in any boastful spirit, because they were, after all, of a moderate amount; but every dollar was honestly won by assiduous labor, and always with one end in view—that of going back to wed Lucy.

The *Adriatic*, as usual, made a rapid voyage across the Atlantic, and I started without a moment's delay from Liverpool, reaching London a few hours afterward. It was too late when I arrived there to visit acquaintances or to think of going to any theatre; so I telephoned to Lucy, asking her to come up from Beccles in Suffolk, with her mother, and then I enjoyed a good night's rest, determined on the following day, bright and early, to call upon my London manager. I kept my resolution, however, only in part, for it was nearly ten o'clock when I entered the breakfast room. A telegram from Mrs. Graham was handed me. It said that neither she nor her daughter could come to London, owing to a slight cold which Lucy had recently contracted; but it assured me there was no cause for alarm, as the doctor had promised a speedy cure. I was naturally much grieved at the news, but, being filled with hope, I speedily consoled myself by the thought that out of the ten days prior to my appearance, I might contrive to snatch from rehearsal duties a few hours to run down to Suffolk to see them—which resolve I at once put into the form of a letter to Lucy and dispatched the post by the waiter.

My breakfast, although admirably served, had no savor to me, and, despite every attempt to conquer my feeling of regret, I could not but regard this first bit of news as an augury of evil. At last the meal was finished, and I prepared to visit the theatre. As the waiter helped me on with my coat, a newspaper which he had just laid upon the table caught my eye, and I took it up in order to glance at the evening's performance at the several theatres. I was about to replace the paper, when, as if purposely placed in a conspicuous position in the news summary, I caught sight of the name of my London manager. No wonder that I dropped my hat and umbrella and fell back in my chair as if struck by apoplexy—for that brief, cold paragraph was an announcement of the closing of my theatre and the failure and flight of my manager. I must have presented a pitiable picture of despondency, for I observed the waiter kindly tendering me a glass of brandy as a restorative.

It was some time before I managed to throw off the lethargic feeling which that dreadful paragraph had caused, but I managed, by a supreme effort of will, to do it, and I tottered, or, rather, staggered, out of the room, and in a shaky condition also managed to enter a cab and contrived to tell the driver to proceed to my theatre. I might have spared myself the pain of this proceeding, for I found the place deserted, the stage-doorkeeper even having vanished, and all the boards around the building covered with blank sheets. The failure was utter, the flight indisputable, and my London engagement was but a dream.

How I spent that day I do not exactly remember, but it must have passed in a purposeless manner. Whom I saw, what I said and what answers I gave and received, I have not the ghost of an idea. I only know that I found myself in the coffee-room of the hotel looking out on the damp and dreary streets and watching the rain with a sort of idiotic intensity, until the tired waiter, still regarding me as a sort of harmless lunatic, suggested my going to bed. The next morning I descended to the breakfast room. A letter with the Suffolk post-mark was handed to me. In it Mrs. Graham narrated the circumstances of Lucy's illness, which she, however, assured me was but slight. I carefully read her letter and felt much relieved; but as I turned the page in order to fold the paper a postscript was revealed. In it Mrs. Graham acknowledged my letter, which she had just received, and added, in what seemed a nervous handwriting, that Lucy was not quite as well as on the previous day—in fact, unable to write, but that she sent her love and best wishes for success upon my first appearance.

That evening I took train for Suffolk, where I arrived at midnight. It was too late to go to Mrs. Graham's; so I put up at the village hotel. The next morning I started up the road, near the River Waveney, toward the cottage, filled with expectant hopes of once more meeting Lucy. This buoyant feeling all at once vanished—Heaven knows why. Again the despondency I had so recently endeavored to shake off seized me, and I trembled like an aspen leaf. I was, indeed, so overcome by this strange and terrible feeling that I was compelled to rest awhile, expecting every moment to fall fainting to the ground. It was some time (it seemed hours) before I recovered sufficiently to drag my steps toward the cottage which stood embosomed in trees a little way from the main road. Just before turning up the little path I was forced again to stop, and then mustering all my courage I advanced.

A strange quietude seemed to reign all

around. Not a breath of air stirred bough or leaf, not a bird twittered, and a stillness as of death made itself felt. I looked up at the house. Every door and window seemed firmly closed. In place of the brisk, life-like appearance, which, after so many years, I at once recalled as giving a cheering and home-like aspect to the place, there was nothing but gloom and desolation. The flowers in the garden bloomed as of yore, the trees were as green, the creeping plants around the porch were as brilliant, but over and around all these was an indescribable and terrible stillness. I staggered rather than walked round to the kitchen entrance of the house, withheld by I know not what prescience from making my coming known at the front door. I peered in at the half-open portal, and there I saw Mr. Baines, the only servant whom Mrs. Graham kept, and who had been for more than a quarter of a century her faithful domestic. The worthy old woman did not see me—indeed, she seemed incapable of doing so, although her eyes were turned in my direction. She was sitting near the fire and wearily rocking her body to and fro as if in mortal pain, while her twitching fingers screwed and unscrewed the corners of her check apron. But, oh! what a woful face the old woman showed as she sat there. In a moment the truth was revealed to me; it needed no words; it flashed before my eyes, searing my brain and striking me prone to the earth. I knew it then as I fell, seemingly, fathoms deep into utter despair—as I knew it long afterward—as I know it now—and I shall ever know it until all knowledge goes from me. Lucy Graham was dead!

I learned afterward that I was found in an unconscious condition where I fell, and was carried in that state back to the hotel. Weeks passed—I know not how many, for I had no knowledge of anything, and then I crawled from the very edge of the grave, a poor, emaciated being, with neither interest in the present nor hope in the future. I often think what a pity it was that they did not let me slip away into nothingness when I had so short a journey to reach it. I recovered, if recovery it can be called, to crawl back to life broken in health and crushed in heart and mind.

Mrs. Graham, completely prostrated by Lucy's death, departed for Devonshire, to end her days among her kindred, and I was literally left alone in the world, for my own friends and relatives had either died or emigrated to Australia.

There was nothing to retain me in England, so I prepared to return here. I had not needed to trench upon my savings, the few pounds I had taken with me having sufficed for all my wants; but I determined to wander about for a year, or more over the Continent, before returning to New York.

When I was able to travel I left Beccles and proceeded to London, and after a few days' rest, necessitated by even that trifling journey, I set out to call upon the bankers on whom my letter of credit was drawn, for the purpose of transferring various trifling sums to Paris, Vienna and Berlin, where I thought it likely I might find myself during my purposeless wanderings.

The cashier to whom I presented my letter of credit favored me with a prolonged stare after he had glanced at the document, and then very politely requested me to go into the manager's office. I obeyed mechanically, and from that polite but frigid gentleman I received the information which it seemed I ought, according to his view of the matter, to have possessed long ago. The great New York banking firm of Dunstans, Herman & Co. had collapsed weeks before, after ruining thousands of confiding creditors, among whom were a large number of tourists and persons situated very much as I then was—victims of the pompous, inflated, pretentious scoundrels, whose rotten financial condition must have been known to the principal partners for many months prior to the crash.

Well, there was nothing to be done except to get out of London as best I could. I managed to pay my hotel bill, to defray my expenses to Liverpool, and there take steerage passage back here, where I landed with one shilling English currency.

Ever since I have been a wanderer over the States as a member of a travelling company. I take no heed where I go or how long I stay. I do not care what I play, although I always do my best with every part. I have no hope in the future, no pleasure in the present, and find nothing but misery in the past. I only wait—

What?

Well, I don't exactly know—perhaps to meet Lucy Graham! Good bye!

J. S.

Mrs. Adele Cleveland's Death.

Mrs. Adele Cleveland, a talented young actress, died at Lebanon, N. H., Dec. 22, of dropsy, at the age of twenty-nine. Nine years ago Mrs. Cleveland adopted the stage as a profession, but soon left it on account of ill health, and later married. Fifteen months since she commenced a course of study at the Lyceum School; and was quickly able to take leading roles. From a severe cold, however, brought on by a developed and uncontrolled asthma, she suffered greatly, and finally died, after a long and tedious illness which she bore with great bravery and patience. During her protracted illness everything that medical skill or loving friends could do was done for her. Her last moments were without pain. She died as easily as in a faint. Mrs. C. was a descendant of a distinguished Virginia family, was raised in influence, endowed with brilliant intellect, and was a brilliant and accomplished woman. Although Mrs. Cleveland's life was one full of vicissitudes, she had a sweetness of manner and life that won her hosts of friends. Her voice was a contralto of wonderful compass and purity, and had she had good health might have won her a fortune. Among her papers was found the following telegram from an admirer referring to some sacrifice made by her for friendship's sake: "Characteristic of you, noble, devoted, lovely woman."

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